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MARCH, 1986



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GUITAR/BASS SHEET MUSIC

Cover Photo Yngwie Malmsteen & Billy Sheehan *by Gene Kirkland*

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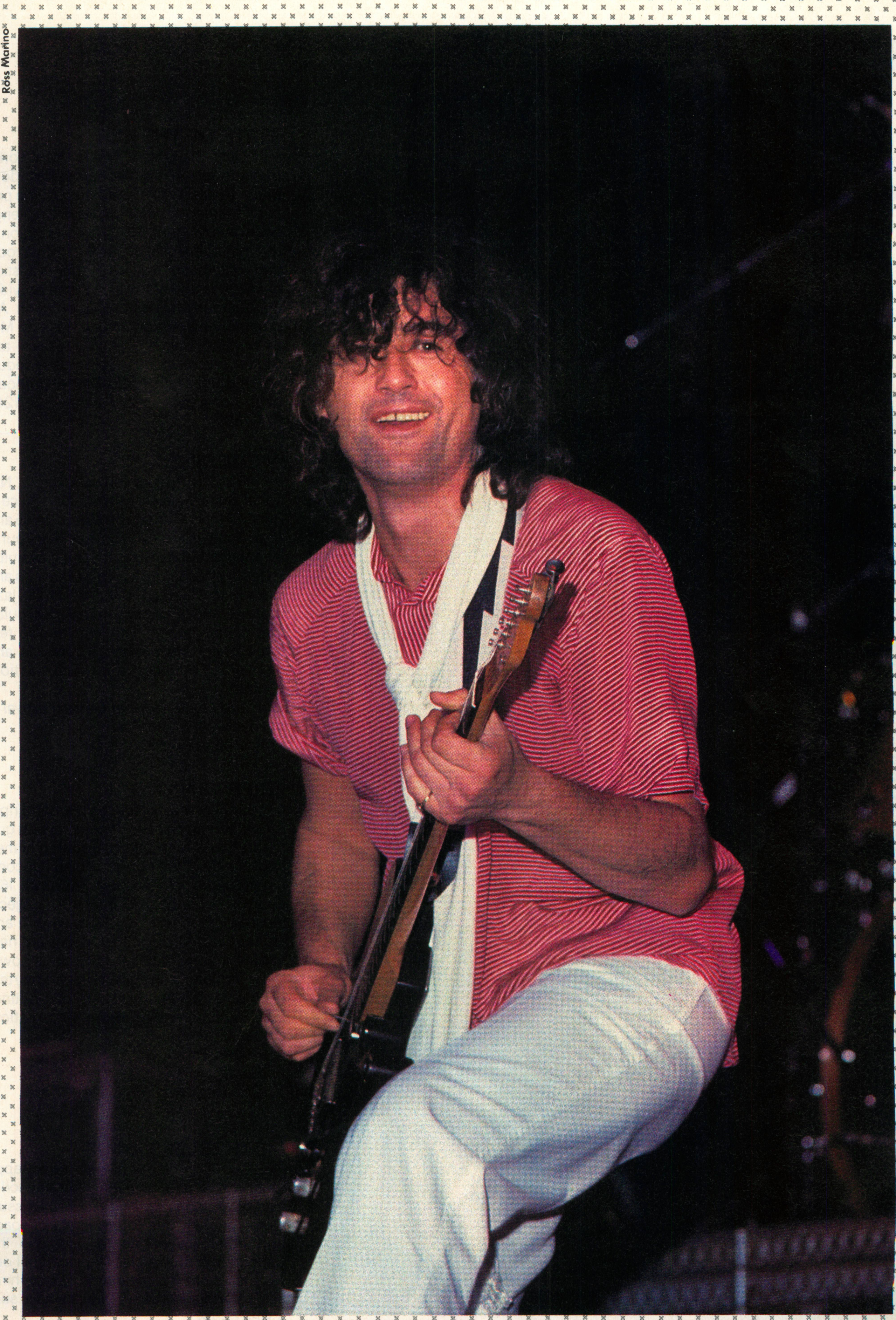






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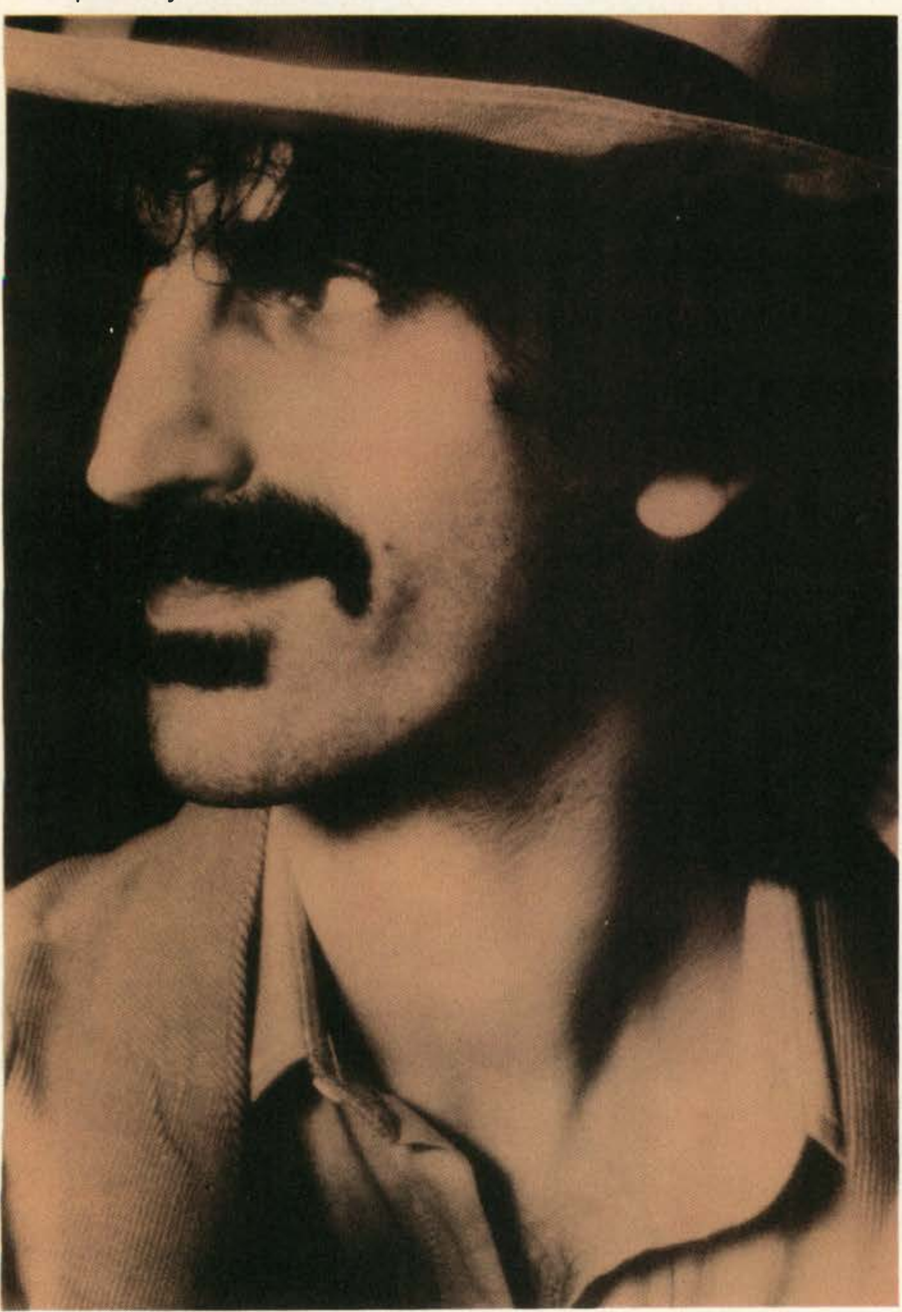


Röss Marino

JIMMY PAGE • COMEBACK OF THE YEAR & MVP

Current Events

Compiled by Marie A. Cruz



STATE OF THE EAR

Over the past 17 years, New York's Institute of Audio Research has done much to deserve its reputation as the premier training facility for recording engineers everywhere. The newest addition to the Institute is a brand new control room that has been designed for acoustical excellence and at the same time provides an optimum teaching environment. Accompanying equipment includes an MCI 24-tk tape machine, MCI, Ampex and Studer 2-tk machines, Dolby noise reduction system and a host of other outboard gear. For a tour of the facility call (212) 677-7580.

IN THE PINES

The 9th Annual Pineland Lions National Guitar Festival will be taking place in Prince Albert, Canada on March 14, 15 and 16th. Established by Jean-Laurent Fournier, the festival explores a variety of guitar styles and techniques with workshops and classes in classical, plectrum, folk, jazz, ragtime and ensemble music for guitar and guitar groups. The festival also features guest performances, awards and displays. For registration information, contact:

Pineland Lions National Guitar Festival
c/o 524 - 9th Street East
Prince Albert, Sask. S6V OY3

FRIPP TEACHES

E.G. recording "artiste," Robert Fripp, is conducting a series of seminars on guitar craft and musical organization, aimed specifically at the non-musician. Upcoming sessions, which begin February 16th and will continue until May 4th. Subjects include: Music for Non Musicians II and Guitar Craft XII and XIII. Classes are held at the Claymount Estate in Charles Town, West Virginia, which is also headquarters of Fripp's American Society of Continuous Education. For more information, contact:

Robert Fripp
Route 1, Box 279
Charles Town, WV 25414

MOTHERLESS ISSUE

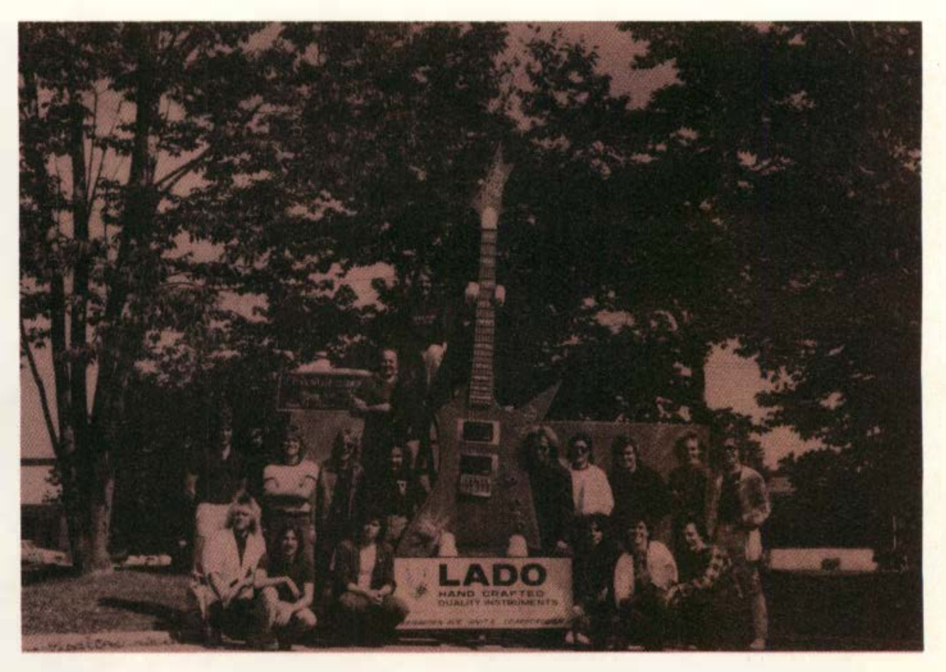
Our apologies to all the Frank Zappa fans who were anticipating our transcription of *Peaches En Regalia* in this issue. Unfortunately, due to the limits of space and time, we've had to postpone the appearance of this classic piece until our May issue. In the meantime, Zappa himself is poring over every note, to make sure it's all correct.

LET THE BUYER TAKE HEED

We've just been apprised by the folks at Mesa, that the amp reviewed by Bob Rose in this issue, the Mesa Boogie Mark II-C, has been replaced by the Mark III, which is the same amp, with an added feature, Rhythm 2, which allows the user easy footswitch-ability between three sounds—clean rhythm, crunch rhythm and lead. Although Rhythm 2 is mainly for crunch chords, chunking metal patterns and some blues can also be obtained.

EXPO-NOTES

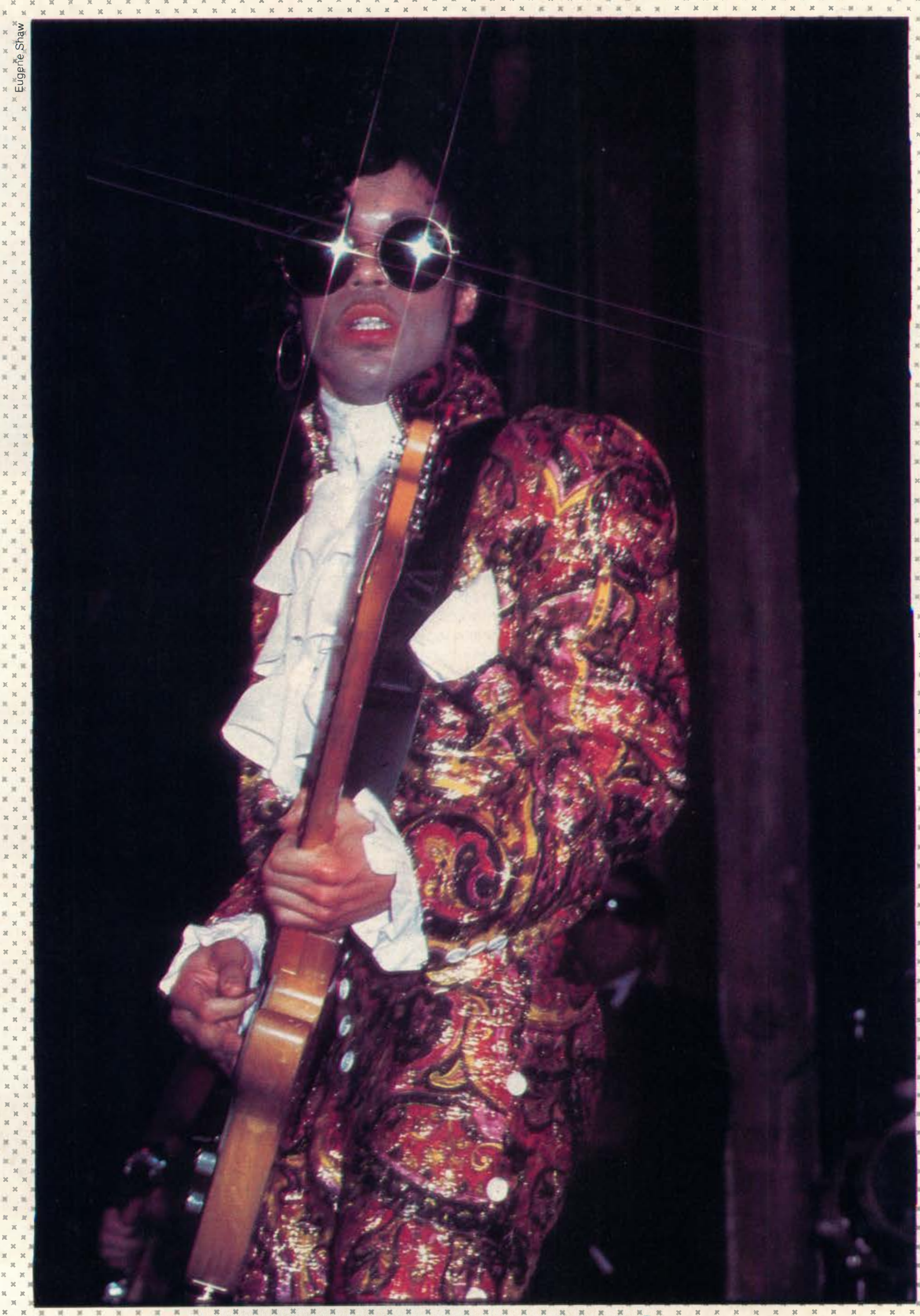
Lita Ford, Ace Frehley, Paul Dean, Eddie Ojeda and Jay Jay French of Twisted Sister, Steve Stevens, Stanley Jordan and Heaven's Mitch Perry were among the nabobs of metal nobbing among the hobs at the New York International Music and Sound Expo held this past Thanksgiving at the New York Coliseum, home of the auto show. We tapped Mitch Perry to select the winner of the Aria Knight Warrior guitar given away at the **GUITAR** booth. The lucky winner was Randy Ryweck of Elmhurst, Queens.



HEAVY METAL

What's 14'4" tall, 5'3" in width, 6" thick and weighs 400 pounds? It's the world's largest playable electric guitar! Constructed of Bird's Eye Maple, Mahogany, and Maple, with 1.5 gallons of glue, six coats of sealer, ten coats of Kandy Blue Airbrushed artwork and ten coats of clear lacquer, this monstrous instrument was crafted by Joe Kovacic of Ontario, Canada. Featuring Shadow Co. brass pickups that weigh a total of ten pounds, the guitar took two months to complete and is valued at $30,000.00. And of course, with a guitar this big, you need a case to go along with it. Clysdale Custom Case Co. Ltd tackled the job and came up wth a 15', 600 pound case!

Continued on page 14



Eugene Shaw

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Photo by Jeff Martin

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Dear **GUITAR**,

Ladies and gentlemen, for two years the world's greatest (and most underrated) guitarist, has been writing a column in this magazine and you didn't even know it. It's time for the people to be told. Steve Morse is an awesome guitarist and songwriter. I've never seen or heard fingers move so fast than those on the hands of this long-haired man from Georgia. Steve, you have a true fan in your neighbor state of North Carolina.

Craig Smith
New Salem, NC

Dear **GUITAR**,

I'm glad to hear that you are finally realizing that a bassist is a bass *guitarist*. When I read that there will be a bass line for every song, I jumped for joy. This means that if you feature a great song, I don't have to cross my fingers and hope a bass line is thrown in there. Picking songs from records is such a chore and you can never be positive that you captured the pure essence of the song. Keep up the good work and thanks for *Continuum*.

Christopher Wargo
Colonia, NJ

Dear **GUITAR**,

I would like to thank you for printing some first-rate guitar music. I am referring to the October '85 issue, in which you printed *Johnny B. Goode* and *Black Magic Woman*. This, ladies and gentlemen, is good guitar music.

Joe Castleman
Arlington, TX

Dear **GUITAR**,

Your September issue with the Jimi Hendrix' transcription of *Purple Haze* was the best rush in my life. It's like having the best front row seat around. Keep up with all your headbanging issues. You guys make my blood boil.

Jack Opalinski
Bridgeport, CT

Dear **GUITAR**,

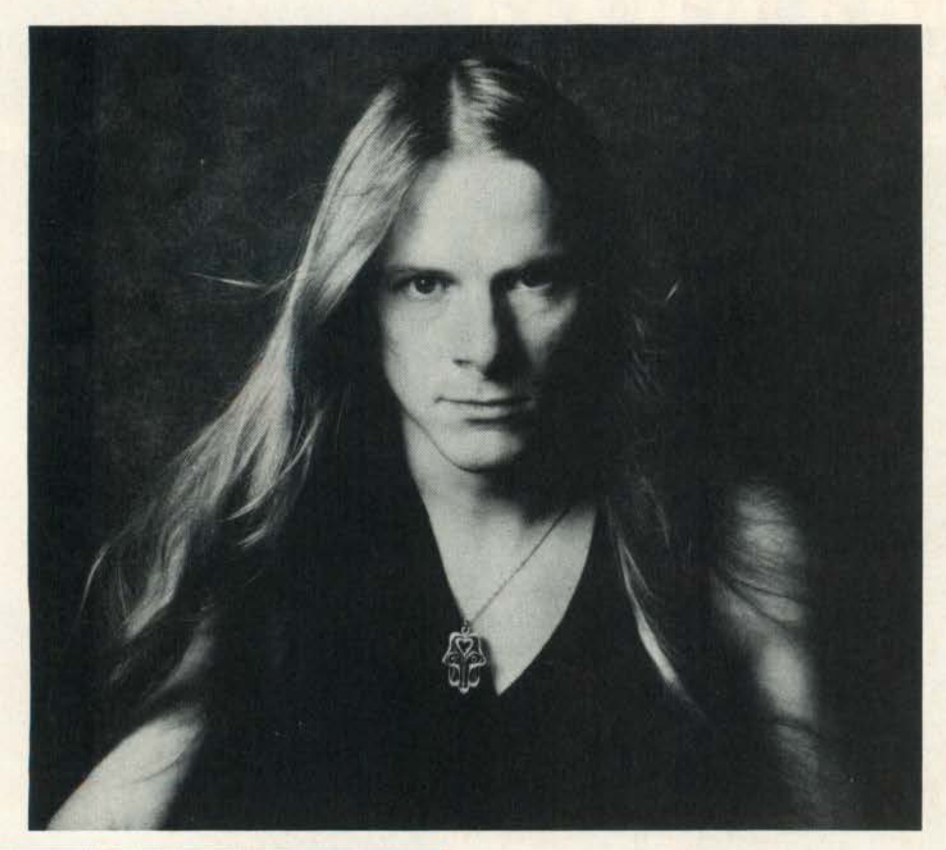
Hi, my name is Frustrated Musician. I'm a guitarist; I love the instrument; I know almost everything about it, but I don't seem to have what it takes to be a musician. "Down to the newsstand," Frustrated says. On the shelf he sees **GUITAR**—For the Practicing Musician. I guess I considered myself a practicing musician, so I bought the magazine. When I saw *Don't Stop Believing* in last November's issue, I realized things weren't that bad. That song is now my theme. I just want to say thanks. I might even change my name ... to Satisfied Musician.

Scott Howard
Elkton, MD

Dear **GUITAR**,

It has been a rough year for the members of Natural High. This is our first year as a band and we already went through three drummers and two lead guitar players. I play rhythm guitar and sing lead and my younger brother plays the bass and sings backup. Most of the music we play is from the Scorpions, UFO, April Wine, Loverboy, Boston and REO Speedwagon, just to name a few. Sometimes it's just me and my brother, Haze, practicing, and our drummer and lead guitarist are nowhere to be found. Every time that happens, and it's been happening a lot, I feel like giving up. But when I pick up my issue of **GUITAR** and read about the dues the big bands have to pay to get where they are I get a new lease on rock 'n' roll. Thanks to **GUITAR** Natural High will keep on rockin'. Your magazine is a big asset to our musical endeavor, so please keep them coming.

Leland Walks
Crow Agency, MT



OPEN EARS

CHOOSING A NEW BAND MEMBER

by Steve Morse

The subject of this month's column is particularly relevant because I just went through it. When you pick somebody new to join your band you're taking a gamble. You've got to know that and they've got to know that. You never know how it's going to work until you're actually out there. But you try and hedge your bets and find the best gamble you can.

Listening to tapes is probably the first step. In my particular case there wasn't enough time to go through a bunch of tapes. What I did with the tapes I heard was to look for the singer's range and pitch. Did I have to make excuses for what I heard on the tape? Sure, I could make excuses for the way the drums sounded and the mix, but when it came to what I was looking for—the voice—there were no problems. On a recording you should be able to perform pretty flawlessly, that is, if what you're trying to sell is the performance. What you're saying is, here's how great I can sing or play when I have time to fix every note.

After hearing a tape, I asked some other people who had worked with this singer for a reference. I was lucky enough to be able to talk to a band he was on the road with for some months. I asked simple questions, like can he manage it on the road? Some people lose it. The road is one of those things that brings out the Mr. Hyde in some people. It can make you go out of control. I also asked if he was scared of the stage? Does he freak out? Can he do a show without overdoing it? In this case the answers were positive on all fronts. That still wouldn't do it completely, just like hearing a good tape wouldn't clinch it 100% either.

The next thing I did was set up a live audition. I gave this guy a tape with a song I wanted him to try and learn in one day. I chose *Book of Dreams* because it had the highest vocal notes in it. I also thought it would be the easiest for his range and style. I wanted to try and make it easy for him. Then in the studio I made a mix of the song with everything except the lead vocals. He listened through headphones and sang along. That was a good approximation of playing under pressure. I wanted to see how well he sang in tune. If he could get past that with any semblance of style then I knew he wasn't going to be intimidated. I put the pressure on by giving him some easy things to do in time, maybe a four or eight bar segment. Then I'd just count it off and see what happens when the pressure comes up. Would he throw his hands in the air and freak out? Would he try and fake it? Can he remember it? I like to find out all of those things, not that any of them is a disqualifying factor. I was just looking for more of the total picture.

The tape didn't tell me anything about his guitar playing. What was more important was to check his aptitude on the guitar. He made it clear that while his chops were very dormant, his attitude was so great that it made up for the rusty chops. He remembered lines from 16 or 32 bars ago in the song we were just learning. I was impressed with his sense of time and ability to remember. That's just about all you need. If there's a part that's too hard and too fast we can always cut out a few notes here and there to simplify it. The main thing was whether the guy could feel the time and remember the parts without any problem. I was looking for an overall sense of musicianship, which was there. Everything was there except the chops, which you get from playing every day for hours. But I could tell by his attitude that he was going to get that back. And he did in a week! His attitude about working inspired a lot of confidence from the rest of the band. His name is Terry Brock and when you meet on the Rush tour make him feel at home.

Adding our bassist, Jerry Peek, came about in a more common way. I heard him play several times, talked to him casually and just generally got to know him. This way is preferable to meet someone. If you talk to somebody as one guy to another he is more apt to be natural, rather than when you're talking and he needs a job. Then he thinks if I say the right things I'll get the job. Obviously, that's not a realistic situation. Anyway, one time as we were parting I asked if I could have his phone number, never figuring that I would be the one who would call him up. Every once in a while I meet people who are so amazing that I feel I would like to have a way to get in touch with them in the future. It was just in case somebody asked me if I knew an incredible bass player. It's a good feeling to put people together with gigs. He was just with a local band. They were good but he needed to be heard. That's why I thought if I had his number I could do him some good someday.

When I was putting the Steve Morse Band together with Rod, I put Jerry through the same kind of audition I just described. I asked him to learn a tune. He learned it so well straight from the record that I was amazed. Here was another guy with a good attitude that just won't quit. See you on the road. Stay tuned. ■

“OVER THE YEARS
I'VE PLAYED IT ALL
AND PEAVEY IS HAPPENIN'.
CHECK IT OUT.” — RAY Gomez

The public is finding out what many of the top players in the business have known for years. . . Ray Gomez is HOT! Roy Buchanan said in the August '85 *Guitar Player*, “Ray Gomez can play anything. He can hear an arrangement that would take me a year to learn and he just picks up the guitar and plays it.”

Carlos Santana said, “Hearing Ray play is like eating fresh watermelon in summer.” The praise goes on and on.

The music world is discovering Ray Gomez . . . Ray Gomez has discovered Peavey.





For a copy of our Monitor® magazine featuring Ray Gomez, along with the entire line of Peavey sound equipment, send $1.25 to Peavey Electronics Corp., Dept. RG, 711 A Street, Meridian, MS, 39301.

Continued from page 7

PRACTICING MUSICIANS

Congratulations are in order to our resident Open Ear, Steve Morse, for landing a slot on the Rush tour. We know all the **GUITAR** readers out there in that huge Rush audience will make Steve feel welcome...T-Bone Wolk, who just informed us that next month's Bass in the 80s column will be his last for a while, is off to Europe to work with Dave Stewart of the Eurythmics, on Daryl Hall's new solo project ...Twisted Sister takes to the road in the wake of their new Lp, in search of more specimens for their Rock Climbing column, scads of which were autographed, by the way, at the N.Y. Expo...finally, an old alumnus, Rick Derringer, has been pretty busy since he gave up the Guitar Secrets column he inaugurated in our premier issue. Among other things, he produced the highly regarded guitarist, Mason Ruffner, and has designed another guitar for B.C. Rich, followup to the successful Stealth. "As opposed to some of those outrageous things we all see at trade shows, this is a guitar that can actually be played by a human being," Rick told us. Differing from the Stealth in toggle switch placement, the new model, to be dubbed The Derringer, has 22 frets and a pickguard, neck through body design. "It doesn't look like a Strat, but hopefully it will balance like a Strat," said Rick. Guitar roadies, take note.

GUITAR would like to contratulate Marco Gonzalez, of Falls Church, VA, who was the winner of the Cherry Lane Pitchrider.

AX MUSEUM

Guitar fanatics who want to see one of the most extensive guitar collections in the world, should check out New York's Hard Rock Cafe. Their already impressive collection of invaluable rock 'n' roll memorabilia features a multitude of guitars donated by renowned artists. Among the axes decorating the walls of this popular spot are Chris Squire's "Wal Custom" Triple Neck Bass, Joe Walsh's Fender Telecaster, Eric Clapton's Fender Stratocaster (the famous *Layla* guitar), Jeff Beck's white Fender Stratocaster, Eddie Van Halen's custom handmade Kramer Guitar, Elliot Easton's Gibson acoustic Guitar, Keith Richards' blonde, 5-string custommade guitar, Gene Simmons' axe-shaped electric bass, and the most recent addition to their lineup, Lonnie Mack's Gibson Flying V. So the next time you're in the mood for a memorable experience, take a stroll into the Hard Rock Cafe, located at 221 West 57th Street.



IN THE LISTENING ROOM

Musical selections by John Stix

When you're hot, you're hot. Nobody is burnin' up the blues like Stevie Ray Vaughan, the tornado from Austin, Texas. With his trademark cowboy hat and Stratocaster in tow, Vaughan has rekindled the blues in the 80s much like Clapton, Beck, Page and his own hero, Hendrix, did in the late 60s. We put him In the Listening Room with some other pot boilers in the hopes we'd come up with our own strange brew.



1 *Blues for T.J.* from **Friends**, by Larry Carlton and B.B. King/Warner Bros 23834

STEVIE: Tough enough. I like the way the arrangment's done. I like the way somebody has been listening to B.B. King strong. They've been listening a lot. Personally, I would bring the horns up a little bit and fatten the bass. Other than that, it's cool. These are people who care about what they play. They have completely different styles. One is more traditional and the other is a newer style. I'm wondering whether the guy who plays the second choruses listens to a lot of steel players?

GUITAR: The first solo was by B.B. King.

STEVIE: I thought it was B.B. when I asked who it was; it sounded too much like B.B. not to be. But he was doing a couple of things I hadn't heard him do before. I was wondering if it was someone else who had listened to a lot of B.B. I love B.B. These guys were really listening to each other.

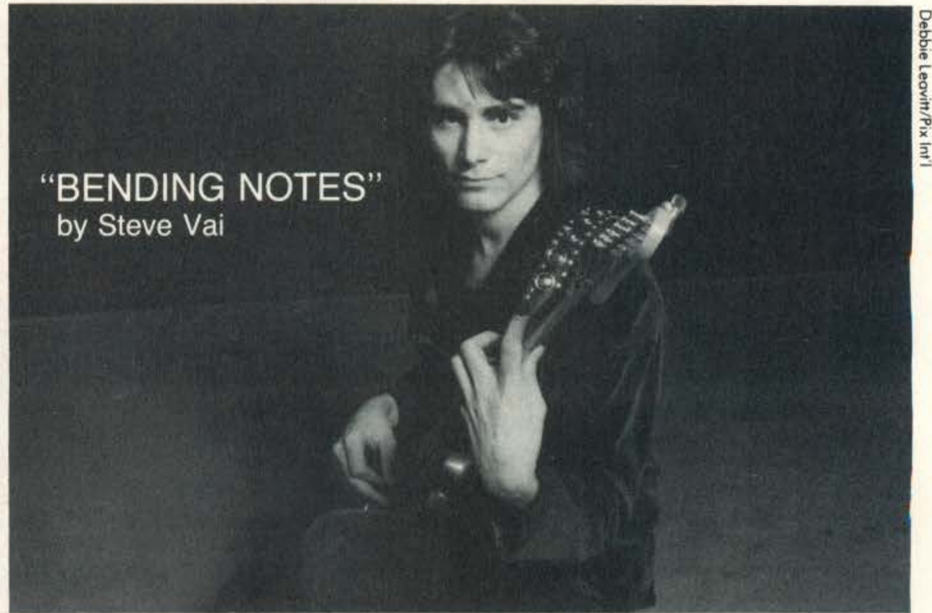
2 *Stormy Monday Blues* from **The Allman Brothers Live at the Fillmore East**, by the Allman Brothers/Capricorn 2CX4-0131

STEVIE: I've heard this before. Of course this is a great band. It's hard to do what has been done in this jam session, which is to go ahead and get somewhere with three solos going on. Everybody has to pay attention to getting there quickly. I like their approaches. Everybody is playing their own style and not trying to outdo each other. I like going to the swing time in the organ solo. That's tough. I still like this. The Allman Brothers were good at knowing those times when strict choruses don't apply. If something starts feeling good, it's time to stay on that something. It's something that a lot of zydeco bands and jazz organ players do. They get on a riff that repeats itself. Jazz organ players often find one note to hold onto while they play the rest of it. The point is, if that note stays good to you, stay with it.

3 *Marching Out* from **Marching Out** by Yngwie Malmsteen/Polygram 825 733-1

STEVIE: He's obviously an incredible technical player. It's a different cup of tea than I would normally listen to and it's obviously done well. It does have a lot of emotion but it doesn't have the same kind of impact or soul as the other songs I've heard. Listen to Buddy Guy. That would tell you more than anything I could say. ■

GUITAR SECRETS



Debbie Leovitt/Pix Int'l

"BENDING NOTES"

by Steve Vai

One day I sat down and wedged a shoe on the low A of a Moog Taurus pedal. I turned on a drum machine and told myself that for the next three hours, I would solo over this pedal tone and concentrate exclusively on bending notes. Some of the interesting things I came up with are revealed here.

The most widely used form of bending notes is to place three fingers down on consecutive frets and bend the note one whole step up from the pitch you started on. You should have a good grip on this technique before you read on.

One thing you should always be conscious of when bending a note is your intonation. Make sure that the note you're going for is the one you hit. Here are some things to try:

1). Hit a note and bend one fret from the note you're starting on, e.g., hit a G and bend to a G#.

2). Hit a note and bend three frets higher than the note you're starting from, e.g., play a G and bend to an A#.

3). Hit a note and bend four frets higher than the note you're starting on, e.g., hit G and bend to a B.

4). Try bending five— and even six— frets if possible.

5). This is an "ascending bending" technique. You hit a note, bend it two frets, bring it down to its original position and slide your finger up the neck to the next scale tone. After that note sounds, stretch two (or three) frets to the next scale tone, release to the original note, slide and repeat this 'til you can't get any higher on the neck. An example, in an A blues scale.

Hit G (8th fret) with your 3rd finger. Bend the note to A, return it to G, slide up to A with your 3rd finger, then stretch the A to a C. Return the note to A, slide to the C, then bend to a D. Return the note to C, slide to the D and bend to E. Keep this process going 'til you're stretching from an A to a B on the 22nd fret. This whole action takes place with only one pick attack. It's all slides and bends.

6). Start with a note that is already bent, attack it and return to the flat position. For example, on the B string, bend to a B from an A (10th position). Strike the note and return it to A. Do this seven times in a row on different notes as fast and as cleanly as possible and you'll have a nice effect.

7). Bend a note, hold it, and with your other available fingers play other notes on other strings. For example, on the G string, stretch from an F# to a G# (9th position). While holding that note and letting it ring out, play with your 4th finger, E on the E string (12th fret). Then play with your first finger, C# on the E string (9th fret). Then with your 4th finger play B on the B string, (12th fret). All this time you're still holding the G# that is bent from the F# with your 3rd finger. It may sound complicated, but take it slowly.

If you sit and concentrate on nothing but bending, you will come up with your own fun things. ■

BASS SECRETS



Suggested Listening

by Billy Sheehan

Here are a few albums and artists that have had a huge positive influence on my playing and musical attitude, and may do the same for you. The first **Vanilla Fudge** album, the one with the naked golden girl on the cover, should go down in history as one of the most revolutionary albums for rock (or any) bass playing ever! Tim Bogert's ability to weave in and out of melodic structures and incredible right-hand fingering techniques paved the way for my beginnings more than anyone else. I recently had the honor of jamming with him on stage after a seminar I did at the Musician's Institute in Hollywood, and I can attest that he's playing as great as ever.

Jack Bruce on Cream's *Disraeli Gears* or *Wheels of Fire* plays all over the place and it all works. All bass players who play four notes per song take note.

Check out Chris Williams on AC/DC's *Back in Black*. This guy plays very little but holds the band together like Crazy Glue. All bass players who play a billion notes per song take note.

Ray Brown has played on hundreds of great jazz records. Look for anything by this guy. He, for me, defines jazz bass. He has incredible technique with legendary melodic playing and soloing. Ron Carter is also amazing.

John Entwistle of the Who shines on *Live at Leeds* and *Who's Next*. Pete Townshend is a great guitarist who plays chords while John moves underneath him with brilliant bass lines, forming an exciting melodic interplay.

Dusty Hill makes it happen for Z.Z. Top on *Tres Hombres* or any Z.Z. Top album. He sets up an amazing bass and drum groove which is essential to all bands. These guys are experts at it. Plus, Billy Gibbons is untouchable. Didn't he do the first rock right hand hammer-on? I give him credit because I stole it from him in '74.

There are so many others to listen to: Hendrix, Zappa, Bach, Sinatra, Roy Clark, Greek Bazouki music, Muddy Waters and more. It's good to listen to a wide variety of styles. If you're smart you can adapt them to heavy rock or any other type of music and people will wonder how you "thought it up."

New things are just as important to listen to. Have you heard Jeff Berlin's **Champion** album? Inspiring. Leave no stone unturned. ■

Tablature Explanation page 100

MICHELLE

As recorded by the Beatles
(From the album Rubber Soul/Capitol SW 2442)

Words and music by
John Lennon and Paul McCartney




Amaj7
1,3.
3rd time to Coda
G♯
C♯
2nd Verse
2.
G♯
Interlude
C♯
B
A7
G♯7
A7
G♯7
D.S. al Coda
*Tapped note
3rd Verse
Coda
C♯
Amaj7
sl.
B/F♯
B♭/F
A/E
A7
G♯
A7
G♯
Bridge
C♯m
E
A
G♯
sl.
C♯m
G♯7/C
C♯m/B
F♯6/A♯
A
G♯
C♯
C♯/B
C♯/G♯
(Hold both notes)
rit.



by T-Bone Wolk

Tom "T-Bone" Wolk is the bass player for Hall & Oates. His book, ***Rock Riffs for Bass,*** is available from the Amsco Music Publishing Company.

Certainly by now it's no great news that there's been quite a sound revolution going on in the 80s. The "sampling" of instruments using the Synclavier, Fairlight or Emulator is just the start, and more and more technology makes the scene every year. You know these toys are not going to disappear and it's just a matter of time before bass guitar synths and MIDI basses are studio staples. It's very important for each musician to assess his or her strategy for thriving and surviving in all this technological clutter. Life in the music industry will never be as simple as a Sun Records session was in 1956, or a Beatle session in 1966 or an Eagles session in 1976. Sometimes I feel

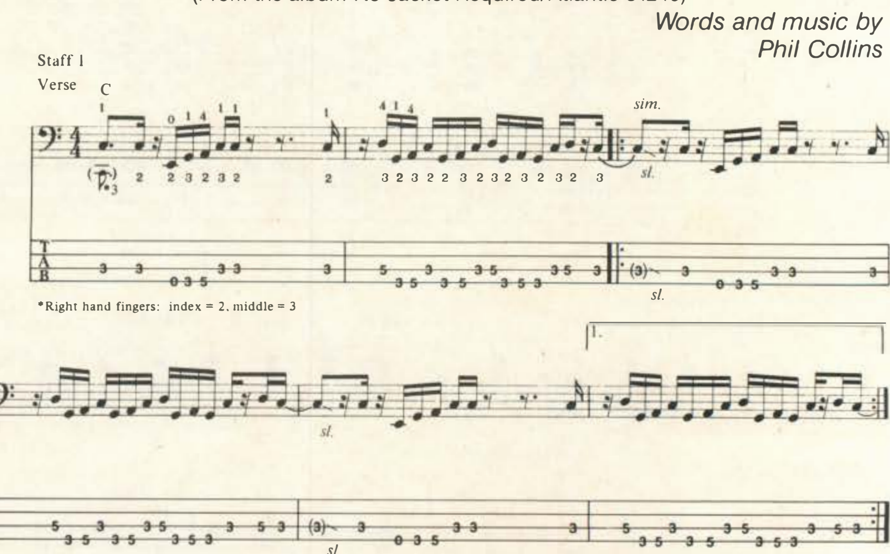


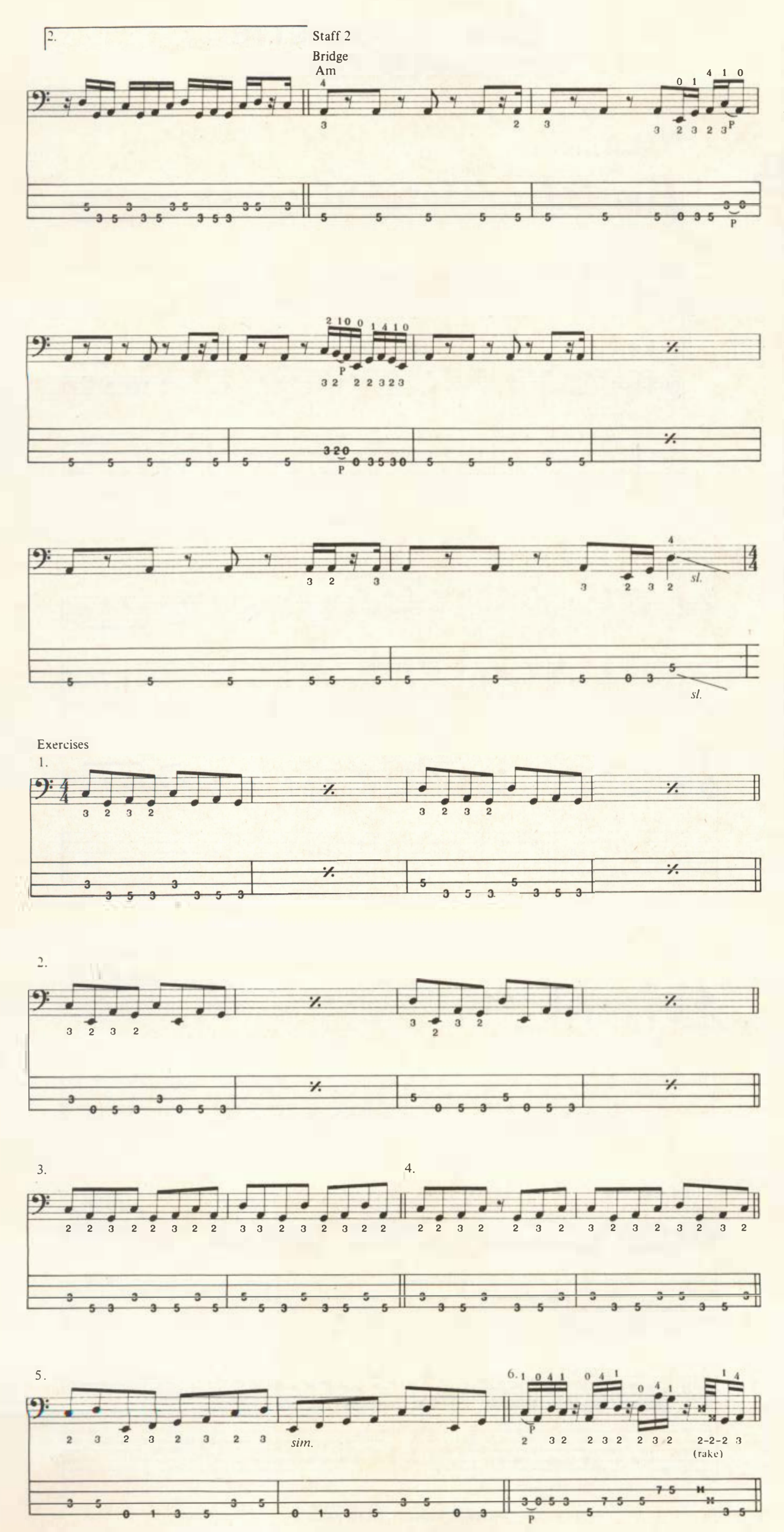
SUSSUDIO

As recorded by Phil Collins

(From the album No Jacket Required/Atlantic 81240)

Words and music by Phil Collins





I was born too late, but reality kicks in and I realize it's a real challenge to try to make great records in today's music world, while remaining close in spirit to not only the music of my youth, but to the great rock music recorded generations before me. If you subscribe to this kind of eclectic philosophy, there's a whole lot of room to breathe and plenty of room to create.

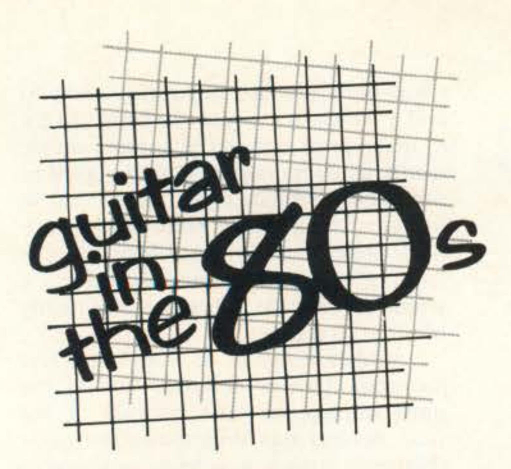
Which brings us to Phil Collins and *Sussudio.* This is certainly one of the most outrageous bass sounds of the year. Behind this Prince-inspired polyrhythmic groove is a truly memorable bass line. I'll be damned if I can hear the notes (someone correct me if the transcription is flawed) but I know the feel is right. It's always a little frightening to imagine playing this many 16th notes in one measure, at this tempo, but we've attempted crazier things in this column before, so let's rock.

As I just confessed, this transcription could be questioned. So what? This is a record of outrageous sounds and sometimes sounds have a *great rhythm* but little tonality. They're still valid. Remember only a machinelike player (or sequencer) could play this flawlessly, so forget that idea. Try to hear into the bass idea Phil lays down. It plays so well off the drums and vocal and helps to set up the funky Earth, Wind and Fire horn section.

So all of you bassists holding a five or six string bass can use your low C, the rest of us ignore that low C in Staff 1, bar one and play the C on your A string. The two turnarounds in bars four and eight have a displaced sixteenth note rest which moves the D note around in beat four. I guarantee that once you've mastered this section at tempo, you'll forget it was ever a keyboard part. It feels so good to play it on a real bass. Those of you lucky enough to see Phil on his **No Jacket Required** tour, got to see the extraordinary bassist, Lee Sklar, jam out on this one.

Staff 2 is a real cool quarter note pump (♪𝄾) with noodly fills in bars two and four and a great slide at the end of bar eight. But don't lock yourself into these fills, experiment.

I've also written out some exercises to help strengthen the right hand fingerings I've suggested and to accustom the left hand to strict positions. Examples one–five are just slower movements of primary notes and rhythms from Staff 1. Example six is back to sixteenths and sounds a bit like Stevie Wonder's *Sir Duke*. Refer back to these if you start to lose a grip on *Sussudio.* And remember, this is Bass in the 80s. Keep those ears and minds wide open. *See ya on MTV.* ■



BIJOU PLEASURETTE
By Andy Aledort

Back in May '85 when this column premiered, I kicked things off with excerpts from Bach's Sonatas and Partitas for solo violin, sighting the rise in classical music's influence on rock guitarists. The response to the classical column was so great that I think it's high time I did another.

This time we're going to focus on classical type lines played in harmony, using excerpts from Michael Schenker's, *Bijou Pleasurette,* from his **Michael Schenker Group** album. In Staff 1, Michael sets up a fairly simple melody (Gtr.I), based on a harmonic minor (more on this scale shortly). Guitar II plays a lower harmony line which follows basic triadic relationships: minor(b)3rds are harmonized by the root note below, 5ths by the minor 3rd below, and roots by the 5th below. All other notes follow the logic of the line; that is, they stay within the harmonic minor scale and move identically (ascending and descending) with the melody. Michael overdubbed a third guitar part which begins with the flat 3rd(C) on beat two of the first bar. Now the entire A minor triad is represented, as Gtr.I plays the root(A), Gtr.II plays the 5th(E), and Gtr.III plays the flat 3rd(C). See if you can dope out the third guitar part following the movement of Gtr.I and II, staying in A harmonic minor.

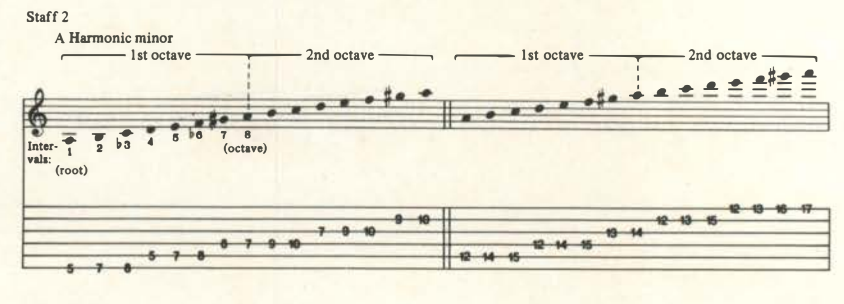
Staff 2 illustrates the A harmonic minor scale in two commonly used fingerings. Notice that this scale is the same as A natural minor (also known as the Aeolian mode: A, B, C, D, E, F, G) with a major 7th(G#) in place of the flat 7th(G). The inclusion of the major 7th gives this scale a lot of character, as it seems to describe the V chord momentarily; this is because all the notes of an E triad can be found—E, G# and B. Also present are the 7th(D) and the flat 9(F) of E, thus enabling the use of E7b9 on the verse. When practicing the fingerings of A harmonic minor, memorize the intervals, then think of what they are when playing

BIJOU PLEASURETTE
As recorded by the Michael Schenker Group
(From the album Michael Schenker Group/Chrysalis CHE 1302)

Music by Michael Schenker



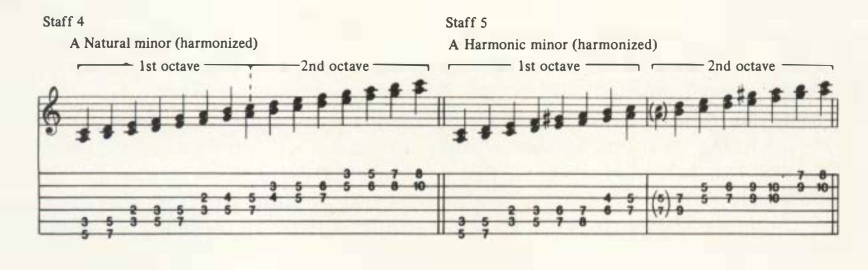




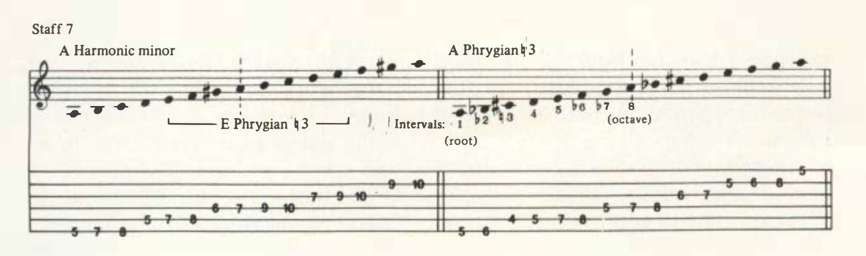












the two guitar parts in Staff 1.

In Staff 3 Michael picks up the tempo slightly ("piú mosso" means to play with "more movement," or slightly faster), as the meter shifts to 3/4. This entire section is made up of 16th note groups and uses A natural minor as its foundation. Also, the harmony begins with a flat 3rd and follows natural minor for the length of the passage. 16th notes at this tempo are pretty quick, so as usual, play each part slowly and memorize it before bringing it up to tempo. Notice also the chords and how they relate to the line.

One of the best ways to get a handle on this stuff is to record one of the parts and play the harmony to it when listening back. If you have a four-track recorder, record the harmony also. Bounce these together and record a third harmony. Bounce again and double one of the lines an octave higher (or lower), add a fourth harmony, or add contrapuntal melodies. Pretty soon two days will have gone by and people will wonder if they'll ever see you again, but hey, it's all in good fun, right?

For a further understanding of harmony, let's take the A natural minor scale and play double stops based on the harmony of a flat 3rd. See Staff 4. Here we are simply playing the scale ascending starting from the root and flat 3rd simultaneously, sounding both notes. Practice this descending, also.

Now let's do the same thing with A harmonic minor. See Staff 5. Notice how the sound changes quite a bit as the result of changing one note. Let's use this concept to play the first part of the verse on one guitar. See Staff 6. Experiment with moving these double stops around, creating your own melodies. Adding a touch of vibrato makes each note sound a little more individual, too.

Now that you're familiar with harmonic minor, let's start with the 5th scale degree, E, and follow A harmonic minor to the E an octave above. This is known as the 5th mode of harmonic minor, and it spells intervallically: 1, b2, 3, 4, 5, b6, b7, 8. This is illustrated in Staff 7. This scale is also known as Phrygian natural 3rd. If you're an Yngwie Malmsteen fan, this scale should sound very familiar—it's one of his favorites and was no doubt discovered while he was studying Paganini's 24 Caprices, as many of the exercises feature this scale. Examples of it abound in Yngwie's *Black Star*, which is transcribed in this issue. Staff 7 also illustrates the 5th mode of harmonic minor in the key of A, forming A Phrygian natural 3rd. Your next step? Natural harmonize this scale starting with the root and natural 3rd played as a double stop. Then move it all over the neck, and try different keys.

By this point you're probably harmonized to death, so take a break. This stuff cannot be absorbed in a day, so give it time and work on it regularly. Some other famous tunes which use harmony lines are *Blue Sky*, by the Allman Brothers (**GUITAR**, JAN. '85), *Highway Star*, by Deep Purple (**GUITAR**, FEB. '85), *Aces High*, by Iron Maiden (**GUITAR**, NOV. '85), *Reelin' in the Years*, by Steely Dan, *Night Bird Flying*, by Jimi Hendrix, and many more. See you next month. ■

rock climbing

MANAGEMENT

By Jay Jay French

There are bands that break up because a couple of guys believe in the management and some guys don't. If you have a deal with a manager that states in X amount of time he'll get you a record deal and he doesn't get you the deal, then you can go. If you find a manager has done you wrong, then you leave your manager. When you're on the road and you're busting your ass and you have second thoughts about where your money is going, it undermines your entire organization. Your manager is your spokesman and because the business is so small, if someone has a reputation as being a barracuda, it can hurt the band. If he has a reputation as being slimy, it won't help your career. People may be forced to deal with you, but they won't want to help you. They can't wait for you to fail. When I took over management of Twisted Sister, I said, the books are open. Any member who wants to can be involved in any phone call. I knew they wouldn't look at the books; I knew they wouldn't want to hang out for six hours and listen to phone calls, but the offer was made so they felt comfortable. For the years when I handled the books, if there was an imbalance of $30–40, I put my own money in there. It cost about $1000 over the three, four years, but I always wanted down the line to be able to say there was never an inequity that I would not accept responsibility for. And it was an incredible responsibility. The band has skirmishes. This guitarist wants to play the solo on this song. A couple of people have problems, especially if you have a five man band and there's three or four people in your road crew that you're working with consistently. Whoever is logistically in the center of it . . . I found myself on the phone six, seven hours a day. The phone was literally glued to my ear. I couldn't get out of my room. And this built up and built up as the band became bigger and generated more money, bought equipment and invested in tapes.

The average guy says, I can manage this band; my cousin owns a club. He has the expertise to get them to a certain point, but then it's out of his league. You tend to meet people who are on the same level that you're on. Is a Leber/Krebs going to go down to see this club band and care? He's going to wait until this teeny club band has evolved. It's a one in a million shot that will unite a Brian Epstein with the Beatles—small time record store owner, small-time band. That's like winning the lottery. A lot of times a band will consider itself great and say, we want a big management company, and that opens up a whole other set of problems. If you manage to get the interest of a big management company, immediately you're on the bottom of the pile. Though you may believe you're good, the fact of the matter is that the odds are the president of the management company will not deal with you. One of his agents will. And that person is probably new to the company, learning the ins and outs, and you have to take direction from this guy. You'll go to the office and see platinum albums on the wall, posters of their main artist, the one who is bringing in the money, and you have to work your way through somehow. If that main artist shows up on the day you're there, you can forget your appointment that day, because all the secretaries will go to hang out with that guy. (My advice is to always treat secretaries with great respect, because they may make the difference as to whether the boss will spend any time with you.) A management firm is bad because you never wind up dealing with the main man, so you don't know who to blame, and, believe me, passing the buck in this business is next to Godliness. Plenty of times it's not the manager's fault. Just like in baseball, a lot of times it has nothing to do with the manager; it's just easier to get rid of him than to fire the whole team. A lot of people see that even though the quick fix might have done them good, in the long run it didn't work out. It all depends on how much you respect the guy.

Most people don't realize what's going on. People starting out in their first band, if they have the sense to look around them, have to say to themselves, This is probably not how I'm going to wind up in life. I'm probably going to have to go through a lot of stuff. I tell them, experience it. If you feel you're really going to be hurt, back away. But you can't be afraid, because everyone I know has gone through these stories. Everyone has stories to tell because you've got to have them. There's always the story about the kid who's a genius all his life, and when he has his first failure, he wants to commit suicide because he never had a failure before. If you never go out and have your lumps, if you're protected, you never know. ■

CALL BOARD

GUITAR CALL BOARD P.O. BOX 1490 PORT CHESTER, N.Y. 10573 (Be sure to include your return address.)

REGIONAL REPORTS

This letter is in response to the Dec. '85 Regional Report written by Vivian Reilly in regard to the band, Valhalla. As vocalist and spokesman for the band, I would like to express our deepest gratitude to Vivian and to all our fans in Pittsburgh, PA for their undying support and loyalty. The band has since then relocated to Phoenix, Arizona and I hope to find the people in Phoenix as receptive and friendly as those in Pittsburgh. Fans can write us at the following address.

David Fefolt
Valhalla Fan Club
3429 W. Tyson St.
Chandler, AZ 85224

NEEDS

Wanted: Other musicians who happen to be serving their country in Germany (southern area preferred). I'm an aggressive guitarist with a lot of road experience and equipment. I just arrived here and I don't have any connections but want to play rock 'n' roll in the army. Give me a call or write.

C.R. 'Gil' Gillespie
556th m.p. Co. Box 213
A.P.O., N.Y. 09176
07264-6892

Are there any experienced guitar players who thrive on bands like Metallica, Onslaught, Mercyful Fate and Slayer? Please write. I'm also looking for a good Fender Strat with two sets of double humbucker, not traditional three single coil. Must be located near Central Utah.

Ken Lexer
P.O. Box 219
Koosharem, UT 84744

ETC.

I am looking for a Floyd Rose Locking Nut. It must be 1 9/16" wide and fit a Fender style neck. If anyone out there can supply me with it, I'll pay top dollar for it.

LaMont Marshall
P-7687 Drawer R
Huntingdon, PA 16652

I would like information on the Hofner Company in West Germany and the manufacturer of the Hofner "Beatle Bass." Also, I would like to find bridge mute parts for a Gibson EB-0 Bass.

Ed Burrucker
P.O. Box 110
Galesville, MD 20765

After buying a Kramer "Gene Simmons Axe," I found it missing the upper part(s) of the blade. Being an autographed model 171/1000 I would very much like it complete. Does anyone know where I can purchase these part(s)? Also I would like any Kramer literature on this guitar.

Bill Armitage
695 Surrey Lane, Apt. 1605
Burlington, Ontario L7T 3Z3
(416) 632-0901

I'm desperately seeking parts for my 1965 Fender Musicmaster lead guitar. Factory can't help. If you have any of these please write or call.

Keith Wilson
Route 10, Box 643
Cleveland, TN 37311
(615) 476 7191

ON CALL

Male heavy metal bassist and female vocalist relocating to Havre, Mt. looking for hot musicians or already formed metal band. Send name, address, equipment descriptions, along with music portfolio. See you in July 1986.

Stephen & Theresa Bender
P.O. Box 717
Babbitt, NV 89416

23-year-old bassist seeks position with established Metal band. I have all equipment and experience necessary for working group. Willing to relocate for the right offer. Also consider forming a Metal group. If you are completely serious to do whatever it takes to put together true art, an original Metal monster, all correspondence welcome. I have tapes available if requested. Influenced from Anthrax to Talas to Yngwie. Lead bass style developed. Only serious, professional minded individuals or groups reply, please.

Billy Goodwin
RT #1 Box 459
Buchanan, VA 24066
(703) 254-1286

Lyricist/tinkering guitarist looking for songwriting partner with wide musical knowledge in my area of northeastern Ohio and western Pennsylvania. Tastes include sixties pop, folk, garage bands, blues, classical rock. I love the sound of the harpsichord, cello, acoustic guitar and tight vocal harmonies. Also like raunchy guitars, big drums, heavy bass, basic rock 'n' roll and outdated punk. After efficient catalog of songs, I'd like to start a band. Send details about yourself.

Denise McCreary
P.O. Box 106
Negley, OH 44441

THE CHARTS

The following list of best-selling instruments and effects was put together by polling some of the top music dealers throughout the country.

POSITION THIS MONTH	POSITION LAST MONTH	GUITARS	POSITION THIS MONTH	POSITION LAST MONTH	AMPS
1	3	KRAMER	1	1	PEAVEY
2	2	IBANEZ	2	2	ROLAND
3	1	FENDER	3	4	MARSHALL
4	—	B.C. RICH	4	—	GORILLA
5	4	YAMAHA	5	6	FENDER
6	—	JACKSON	6	5	CRATE
		BASSES			**EFFECTS**
1	2	IBANEZ	1	1	BOSS
2	1	FENDER	2	2	IBANEZ
3	4	PEAVEY	3	3	ARION
4	—	WASHBURN	4	4	DOD
5	—	G&L	5	—	ROSS
6	5	HONDO	6	—	SCHOLZ ROCKMAN

WHAT'S HOT: Guild Blues Bird guitars, Peavey Predator guitars, Roland TR707 digital drum machines, 5-string Ibanez basses, Rocktron Hush, Korg synthesizers, Seiko electronic tuners, Guild acoustic guitars, Ovation acoustic guitars, Washburn Wonderbars, Prophet 2000 keyboards and Samson Concert Series wireless guitars.

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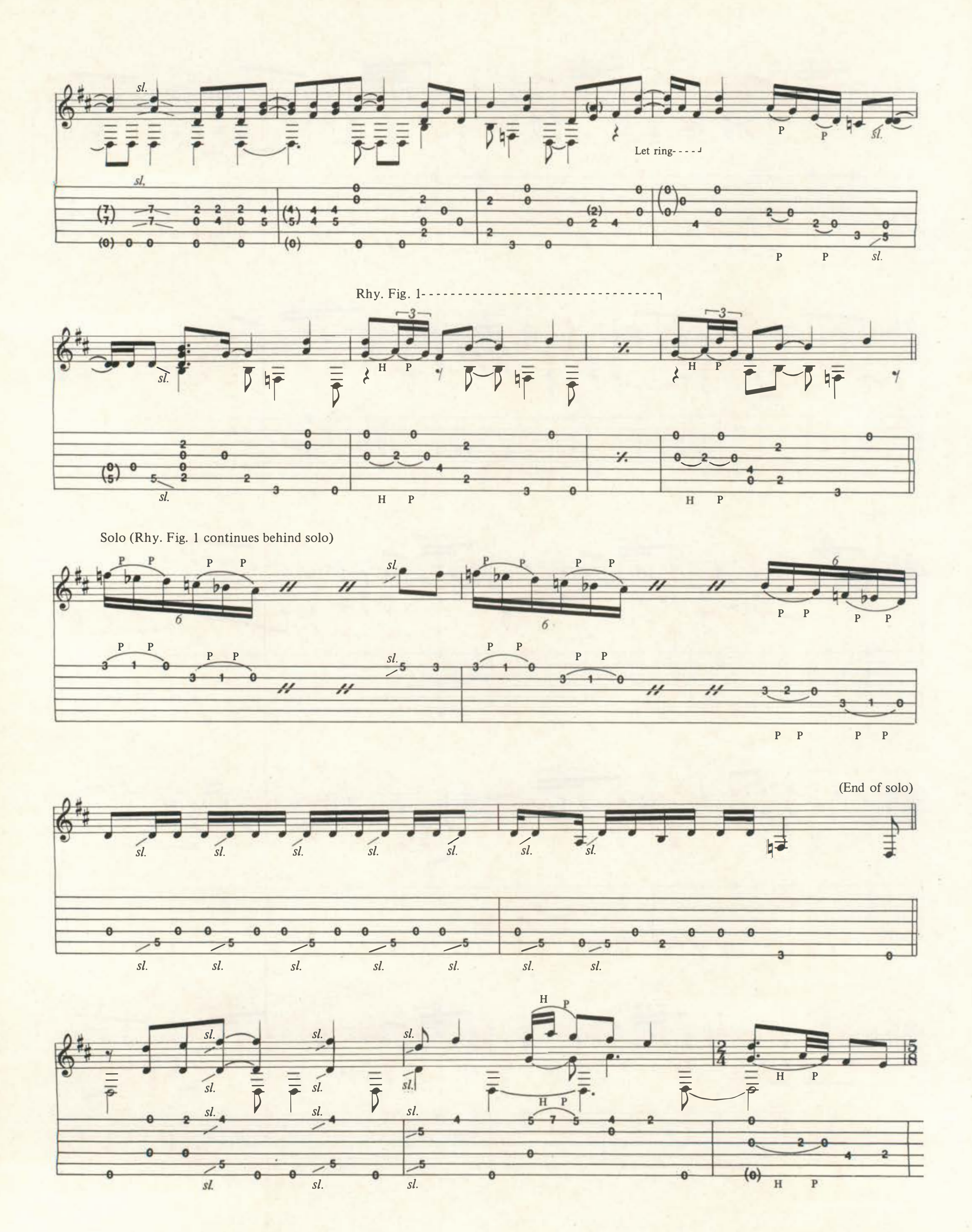
BLACK MOUNTAIN SIDE

As recorded by Led Zeppelin
(From the album Led Zeppelin/Atlantic 19126)

Music by
Jimmy Page






Let ring
Rhy. Fig. 1
Solo (Rhy. Fig. 1 continues behind solo)
(End of solo)


sl.
H
P
Let
ring

IGNOBLE PRIZE AWARDS III

THE SAGA CONTINUES

Commentary by Bruce Pollock





ith the removal of perennials like Edward Van Halen and Randolph of Rhoads, this year's Ignoble races proved every bit as exciting and unpredictable as eggs and coffee, Rice Crispies and milk or toast and marmalade for tea. In other words, aside from one or two contests (*Down & Dirty* and *Bottom of the Top 40* in particular), categories were decided almost overnight, instants after the polls closed, nearly eliminating from relevance all West Coast tabulations (as the fans of Mark St. John all too bitterly found out). Minor discrepancies abounded in certain notorious precincts, yet these were to be expected, as, once again, the big bosses of rock 'n' roll wielded their expected clout in vest pocket constabularies still under heavy metal domination. The Year of the Female, in other words, and the Year of Live Aid, held no sway in these races. Neither did the luminaries of New Music coalesce into a grassroots force to be reckoned with, though the Edge and Los Lobos both scored better than would be supposed. Better luck next year, guys.

DOUBLEPLAY COMBINATION:
Smith & Murray.

St. Loo's Ozzie Smith has nothing on Iron Maiden's Adrian. Along with Dave Murray, the tandem nailed their competition to the wall quite handily, with no blown calls at first bass either. Here's a tip of the cap to those Iron Maiden cover boys, who did so much to make our January '85 issue one of the year's best.

GUITAR SINGLE OF THE YEAR:
Knocking at Your Back Door.

A blistering vote of confidence for Ritchie Blackmore and troups, which we have picked up on and offered, in its entirety, in these pages. Hot on its heels is the runner-up, *Forever Man*. Considering that we've already run *People Get Ready* and *Turn Up the Radio*, and are not about to run last place finisher, *Easy Lover*, you can see why we're reasonably satisifed that **GUITAR** has a lock on the best guitar music around. Who knows, maybe next year Gary Moore's *Shapes of Things*.

GUITAR IN THE 90S:
Yngwie Malmsteen.

Has anybody out there actually heard Stanley Jordan play? Never mind? How could we quibble with a result that puts the winner and the runner-up, Billy Sheehan, on our cover? Of course, Steve Vai might quibble, but those votes have been impounded.

MOST VALUABLE PLAYER:
Jimmy Page.

Like the Boston Celtics and the Green Bay Packers, the Yankees during the reign of Mel Allen, Led Zeppelin was a dynasty of which rock 'n' roll would not see any the likes of, at least until Van Halen sauntered onto the playing fields, or Ozzy Osbourne began combing the turf for world class fretmen. As its sole guitar voice, Jimmy Page would be valuable even if he never uttered another note.

METAL GOD IN WAITING:
Wolf Hoffman/Accept.

And we won't say a word about him being the only nominee who had a featured article in the same issue of the ballots. Congratulations to Steve Vai for a second place finish, and condolences to all those California fans of Mark St. John, whose determined and massive write-in efforts (on xeroxed ballots) were not enough to avert a basement finish for their man.

DOWN & DIRTIEST:
Stevie Ray Vaughan.

Hands down the most exciting contest. Lucky for us, Stevie was the winner, or else our January '86 issue might have been in serious trouble.

ROOKIE OF THE YEAR:
Queensryche.

A rare instance where the tastes of the **GUITAR** readership lined up with the tastes of the college radio listenership, leading to an almost inescapable, if dubious, conclusion, a conclusion too dubious to mention here. Of Queensryche's appearance in this issue, where they have graded their rookie year performance with an E for Effort, we must sadly grade them a C+. That is, C for Caution *plus an*other C for Cleverly Calculated Circumlocution. These guys are not about to let any sacred cats out of the bag.

GUITAR ALBUM OF THE YEAR:
Rising Force, by Yngwie Malmsteen's Rising Force.

Not that Yngwie doesn't deserve everything he's gotten this year, the cover stories, the endorsements, the headline shots, the Corvette from Sport Magazine, but, let me ask you this, what kind of a world is it when our own Steve Morse cannot swamp the competition in his own magazine?

COMEBACK OF THE YEAR:
Jimmy Page.

Why does one suspect that Page could have won this award last year, or any year in which his name was placed in nomination, on nostalgia and wishful thinking alone? Although Page did make a return in the flesh this year, in spirit he may be somewhere halfway up that *Stairway to Heaven* (which, by the way, will be coming here NEXT MONTH). Much more astute were the countless thousands (because we stopped counting the votes about halfway through) who chose John Fogerty.

BOTTOM OF THE TOP 40:
Mark Brown/Wendy of Prince

A very questionable category, right down to its widespread misinterpretation by the readership. Did Prince's band's close victory here mean they were the least liked or the most as the twosome capable of supplying the Top 40's tastiest bottom? Only the Shadows (Hank Marvin & Co.) know for sure. ■

Tablature Explanation page 100

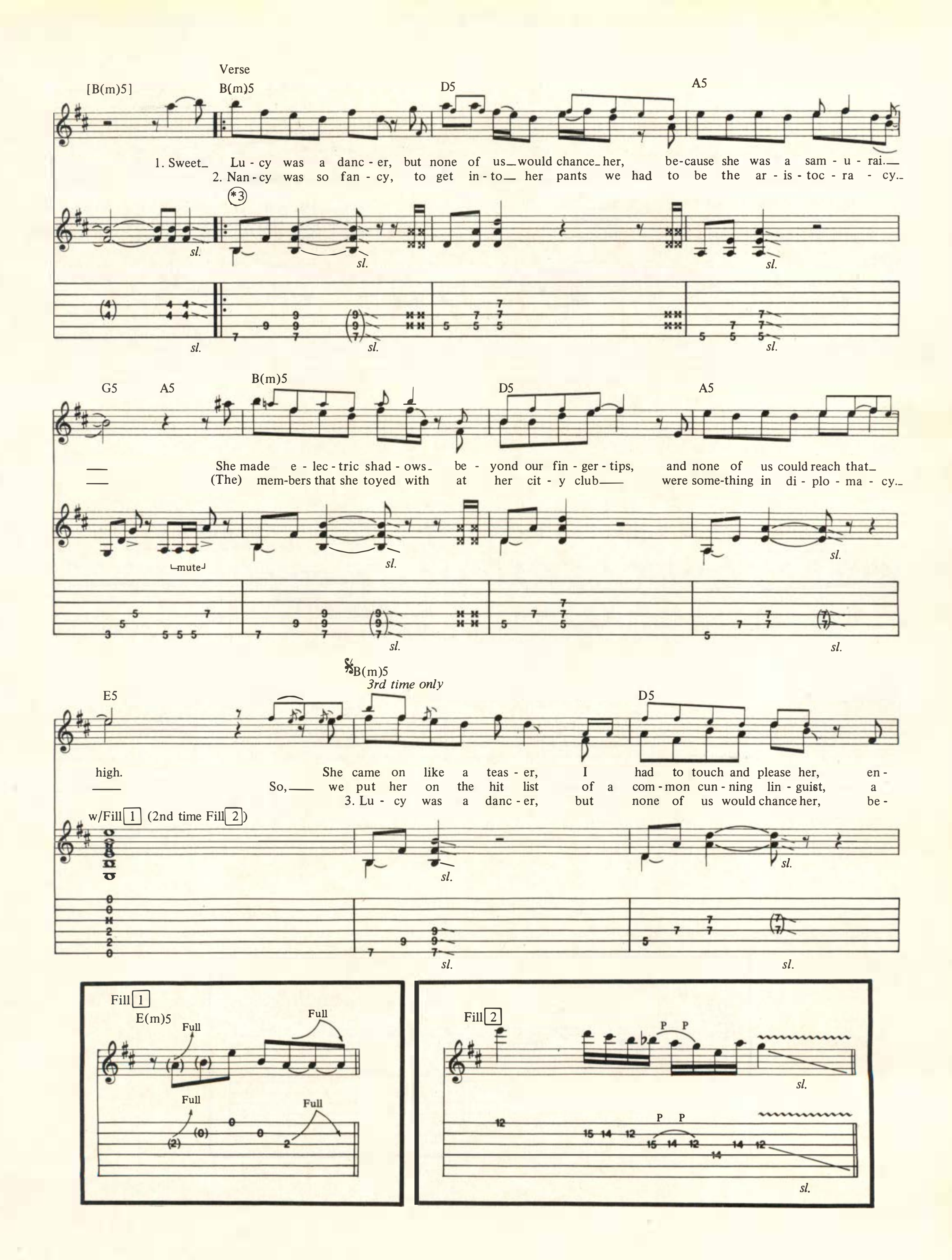
KNOCKING AT YOUR BACK DOOR

As recorded by Deep Purple

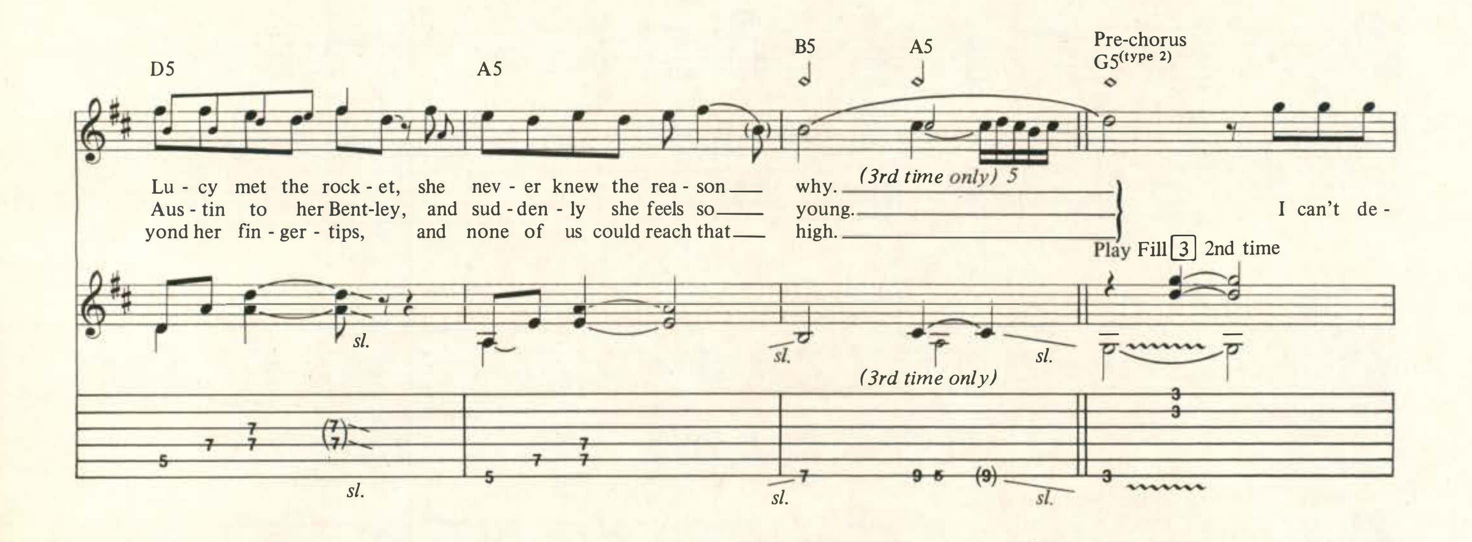
(From the album Perfect Strangers/Mercury 422-824003-1 M-1)

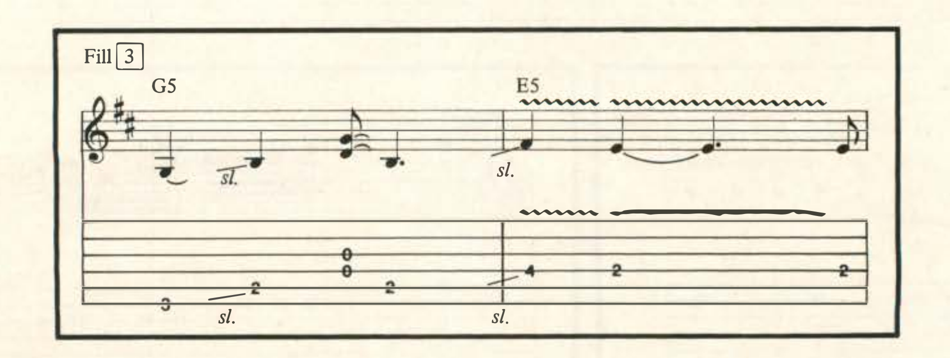
Words and music by Ritchie Blackmore, Roger Glover and Ian Gillan

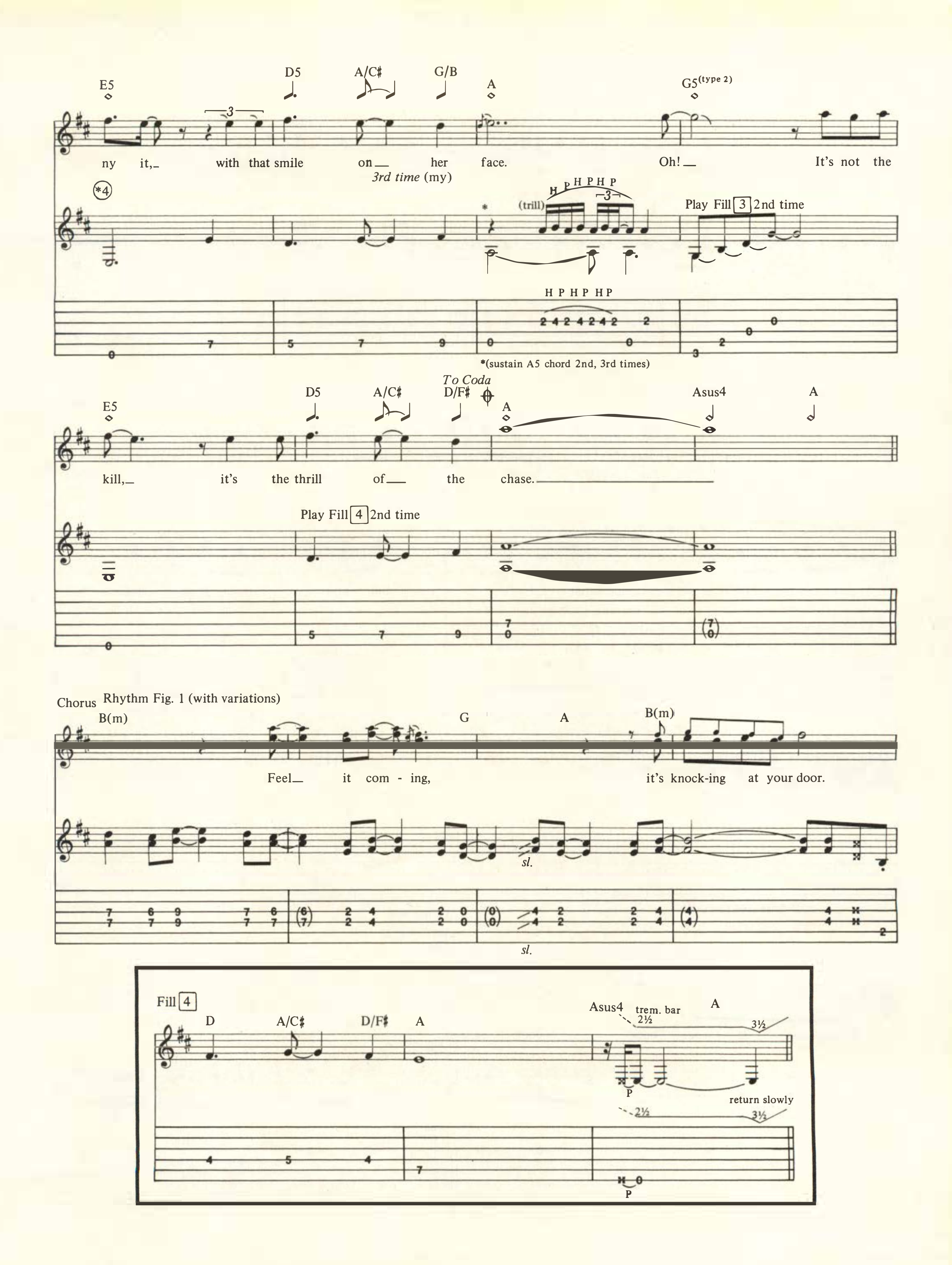



Verse
[B(m)5]
B(m)5
D5
A5
1. Sweet_ Lu - cy was a danc - er, but none of us_ would chance_ her, be-cause she was a sam - u - rai._
2. Nan - cy was so fan - cy, to get in - to_ her pants we had to be the ar - is - toc - ra - cy._
*3
sl.
G5
A5
B(m)5
D5
A5
She made e - lec - tric shad - ows_ be - yond our fin - ger - tips, and none of us could reach that_
(The) mem-bers that she toyed with at her cit - y club___ were some-thing in di - plo - ma - cy._
mute
sl.
E5
B(m)5
3rd time only
D5
high.
She came on like a teas - er, I had to touch and please her, en -
So,___ we put her on the hit list of a com - mon cun - ning lin - guist, a
3. Lu - cy was a danc - er, but none of us would chance her, be -
w/Fill 1 (2nd time Fill 2)
sl.
Fill 1
E(m)5
Full
Fill 2
P P
sl.


A5
G5
A5
B(m)5
joy a lit - tle par - a - dise.
mas - ter of man - y tongues.
cause she was a sam - u - rai.
The log was in my pock - et when
And now she eas - es gen - tly from her
She made e - lec - tric shad - ows be -
sl.
7 7 7 5 (7) (7) 3 5 5 5 5 5 7 7 9 9 9 (9) (9)


D5
A5
B5
A5
Pre-chorus
G5(type 2)
Lu - cy met the rock - et, she nev - er knew the rea - son why.
Aus - tin to her Bent-ley, and sud - den - ly she feels so young.
yond her fin - ger - tips, and none of us could reach that high.
(3rd time only) 5
I can't de -
Play Fill 3 2nd time
sl.
(3rd time only)


Fill 3
G5
E5
sl.



E5 D5 A/C♯ G/B A G5(type 2)
ny it,_ with that smile on_ her face. Oh!_ It's not the
3rd time (my)
*4
(trill)
H P H P H P
Play Fill 3 2nd time
H P H P H P
*(sustain A5 chord 2nd, 3rd times)
To Coda
E5 D5 A/C♯ D/F♯ A Asus4 A
kill,_ it's the thrill of_ the chase._
Play Fill 4 2nd time
Chorus
Rhythm Fig. 1 (with variations)
B(m) G A B(m)
Feel_ it com - ing, it's knock-ing at your door.
sl.
sl.
Fill 4
D A/C♯ D/F♯ A Asus4 A
trem. bar
2½
3½
P
return slowly
2½
3½
P


B(m)
G
A
B(m)
You know it's no good run - ning,
it's not a-gainst the law.
sl.
Repeat Rhythm Fig. 1 (with variations)
B(m)
G
A
B(m)
The point of no re - turn,
(and)
Rhythm Fig. 1
B(m)
G/D*
now you know the score,
and now you're learn - ing,
A/E*
B(m)
1.
E5
ah ha, what's knock - in' at your back door.
2. Sweet
3½
sl.
trem. bar
return slowly
*5
*played by bass guitar.
Guitar solo
Rhy. Fig. 2
F♯5
2.
E5
knock - in' at your back door.
Full
H P
P P
3



*6 (F♯5)
sim.
A.H.
C♯5
Full
1/2
F♯5 *7
sl.
*8
A
D
Repeat Rhy. Fig. 2
Full F♯5
hold bend
rake
*9
8va
C♯5
Full 2(+¼)
1½


F#5
8va-
1/2
Full
1½
loco
sl.
H P P
trem. bar.
A
D
Rhy. Fig. 2
C#5
rake
E5
D.S. al Coda
3. Sweet
depress trem. bar.


Coda
A
chase.
3
5 4 3 2 4 5 4 3 2 4
7 0
(7) (0)
7 0

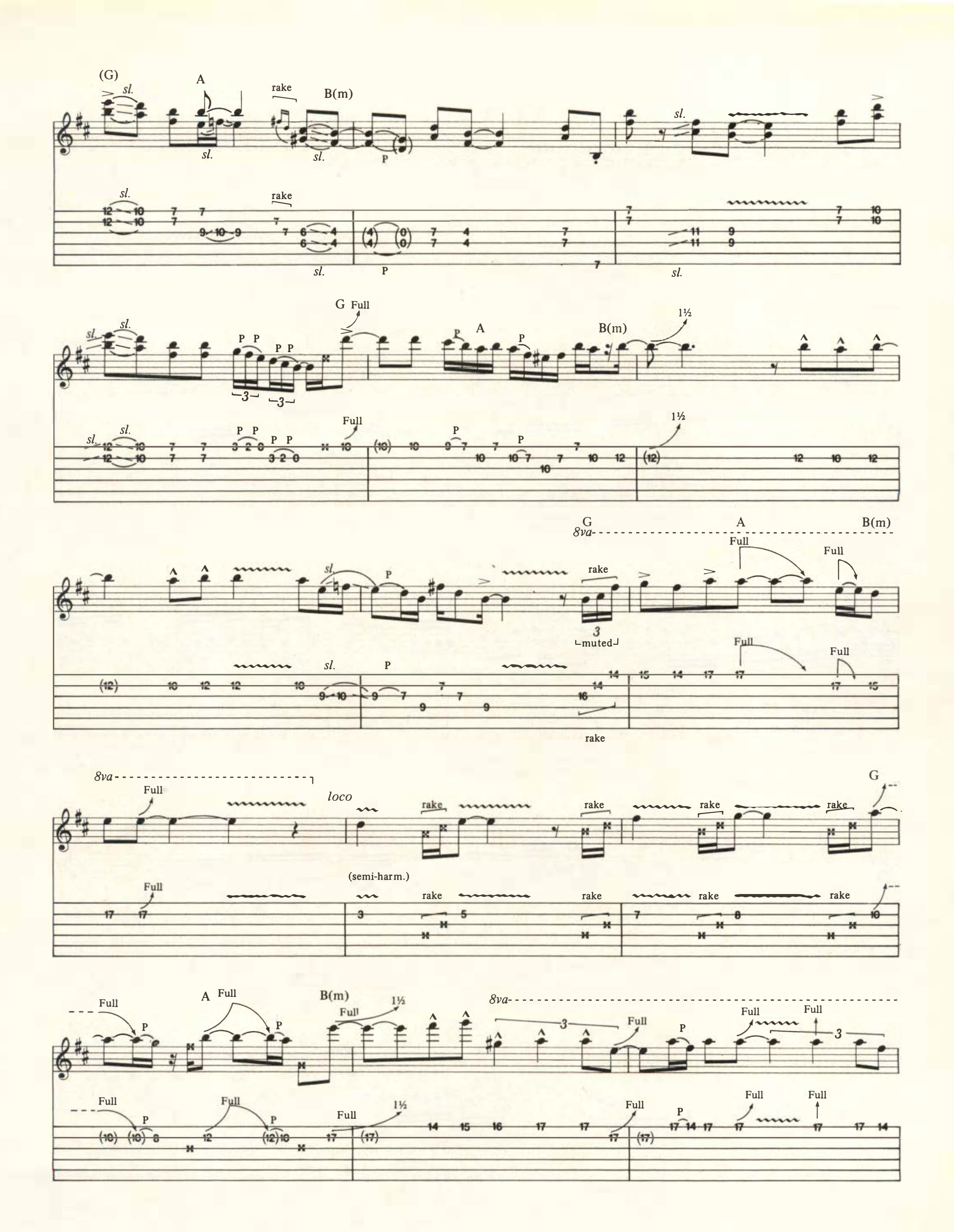

Rhythm Fig. 1
B(m)
G
A
B(m)
Feel it com - ing, knock -


Rhy. Fig. 1
B(m)
ing at the door. You know it's


G
A
B(m)
no good run - ning, now it's knock - ing at your door.

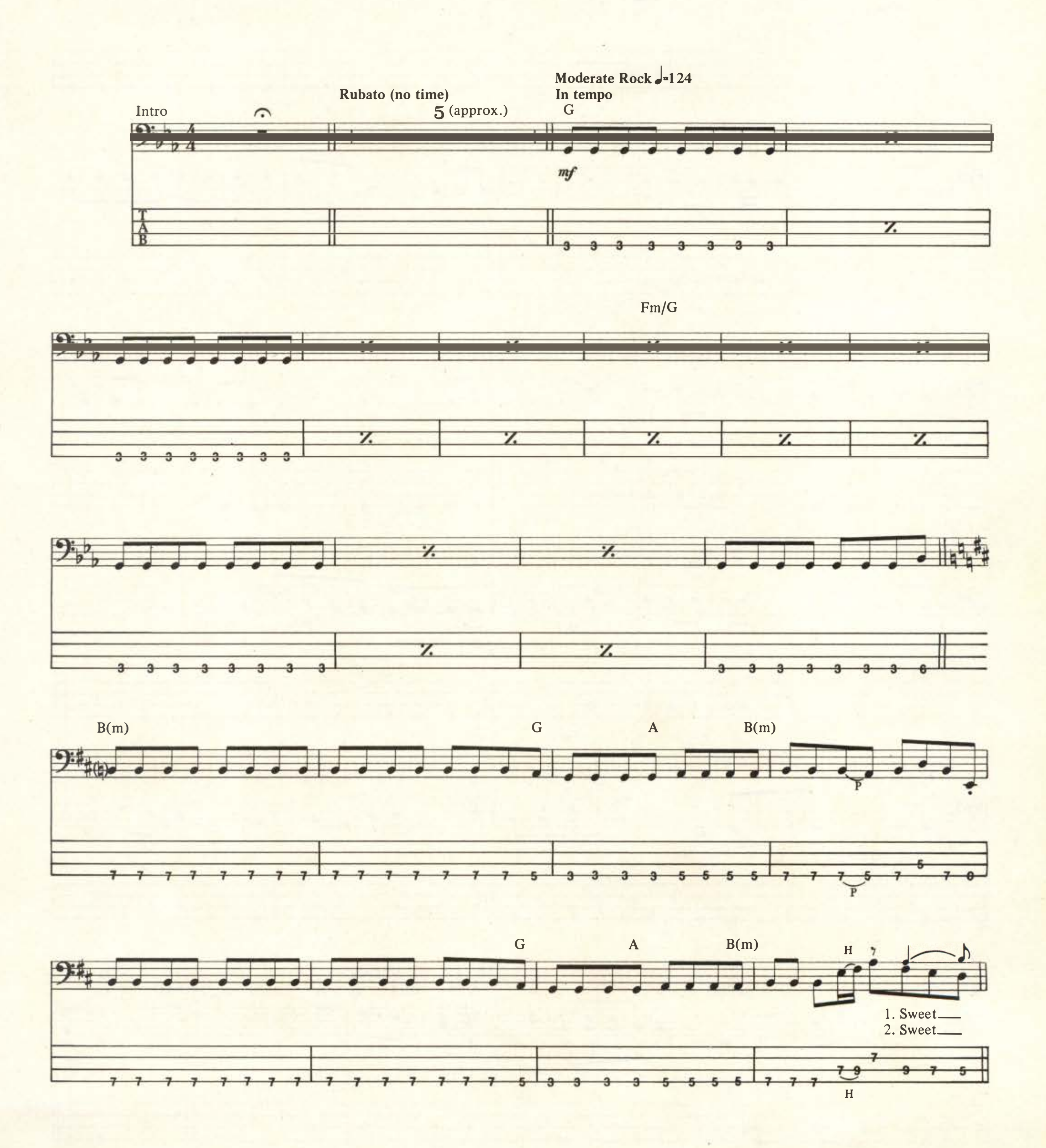

*10
Slide guitar
B(m)
G
A
B(m)
sl.


[B(m)]
G
Ah, —
long slide
sl.
A
B(m)
Outro solo
Repeat Rhy. Fig. 1 till fade
B(m)
G
ha, knock-ing at your back door. —
Full
H P
A
B(m)
G
H P
P P H H sl.
- - -muted- - -
*11
A
Full
B(m)
H P
Full
1/2
P
G

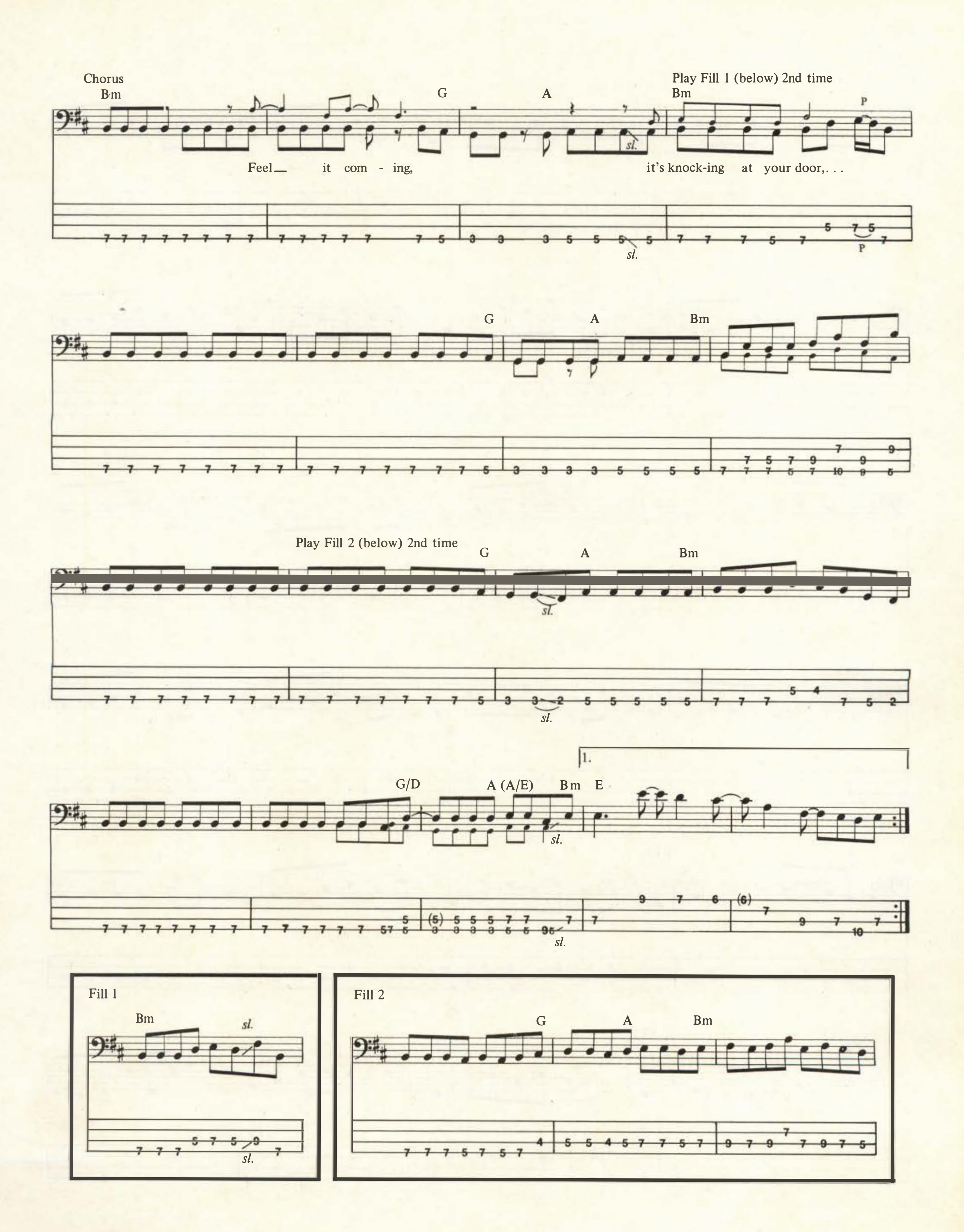

(G)
A
B(m)
rake
sl.
P
G
Full
1½
8va
muted
loco
(semi-harm.)

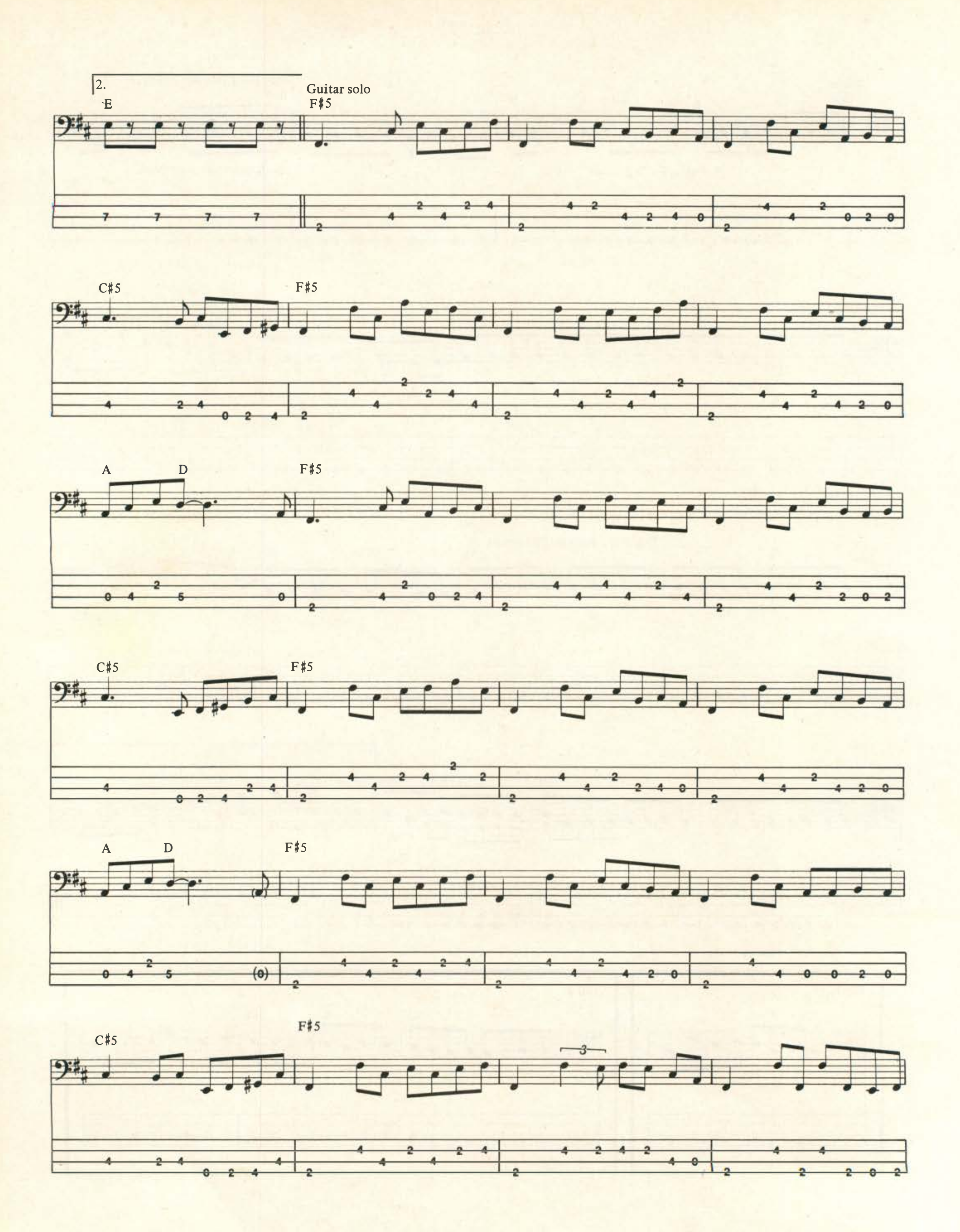

8va
[B(m)]
Full
A.H.
G
A
B(m)
loco
sl.
rake
P
wide vib.
H P P
H P
G
A
B(m)
H
pinch)
1/2
Full
sounding pitch: F♯
(pinch)
Begin fade
P P H
depress trem. bar
Fade out
H P P
P P H H P P H

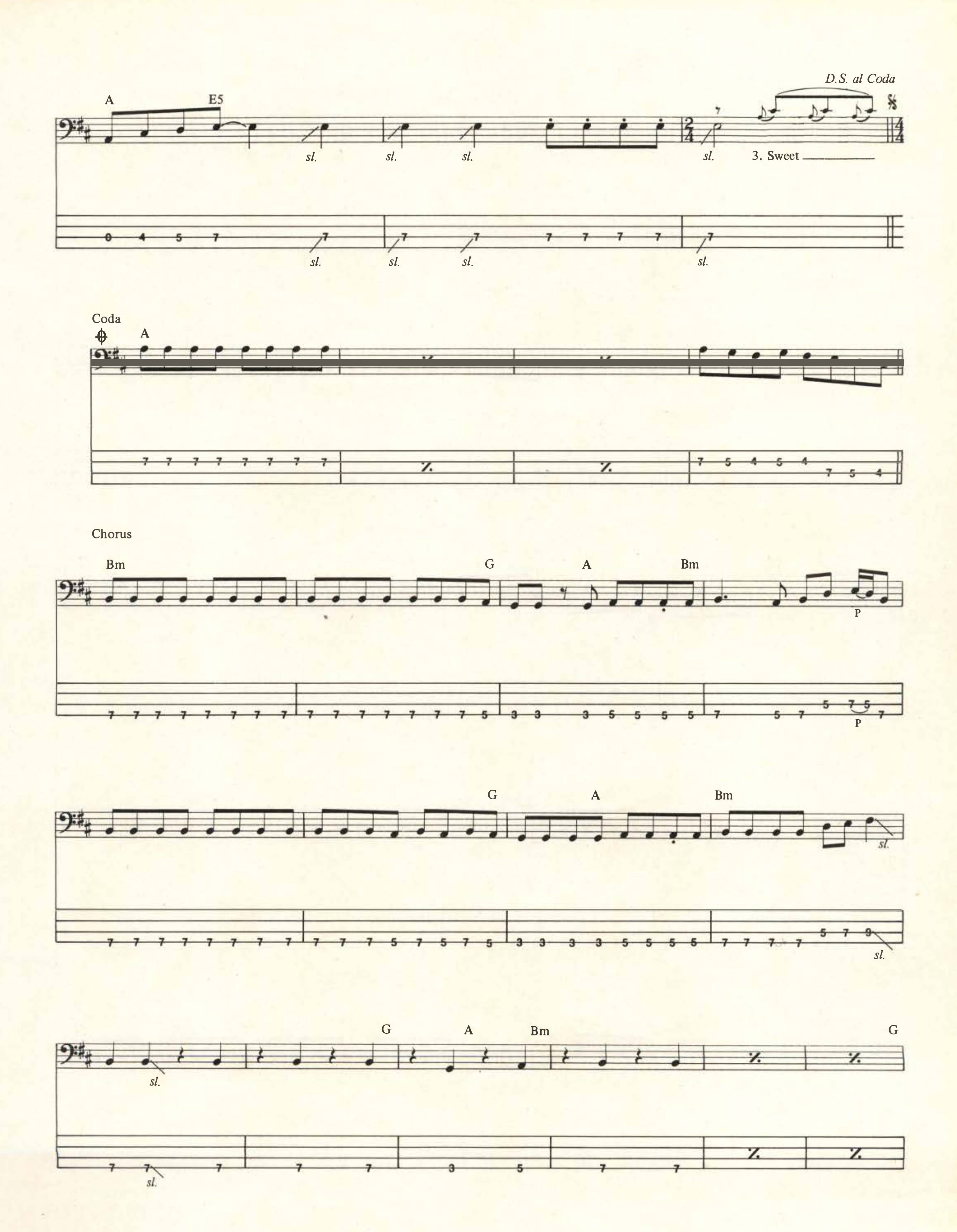
Bass Line For
Knocking At Your Back Door



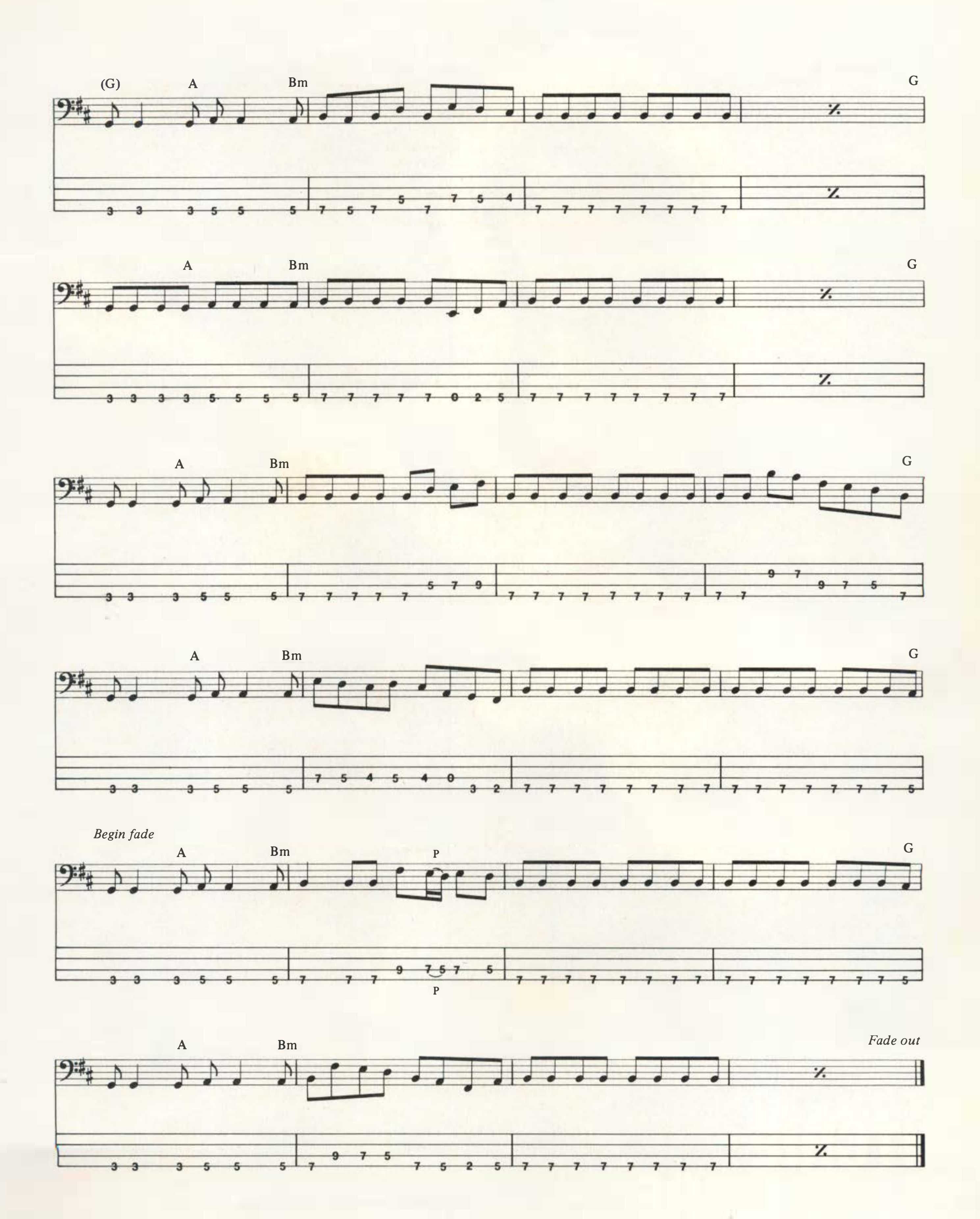

Verse
B(m)5
D
A
G
A
sl.
sl.
Lu - cy was a danc - er,. . .
Nan - cy was so fan - cy,. . .
B(m)5
D
A
E(m)5
B(m)5
D
A
G
A
B(m)5
D
A
B5
A5
(2nd, 3rd times)
Pre-chorus
G
Em
D
A/C♯
G/B
A
(2nd, 3rd times)
G
Em
D
A/C♯
D/F♯
To Coda
A
Asus4
A
*Pick this note 2nd time
. . . thrill of — the chase. . .

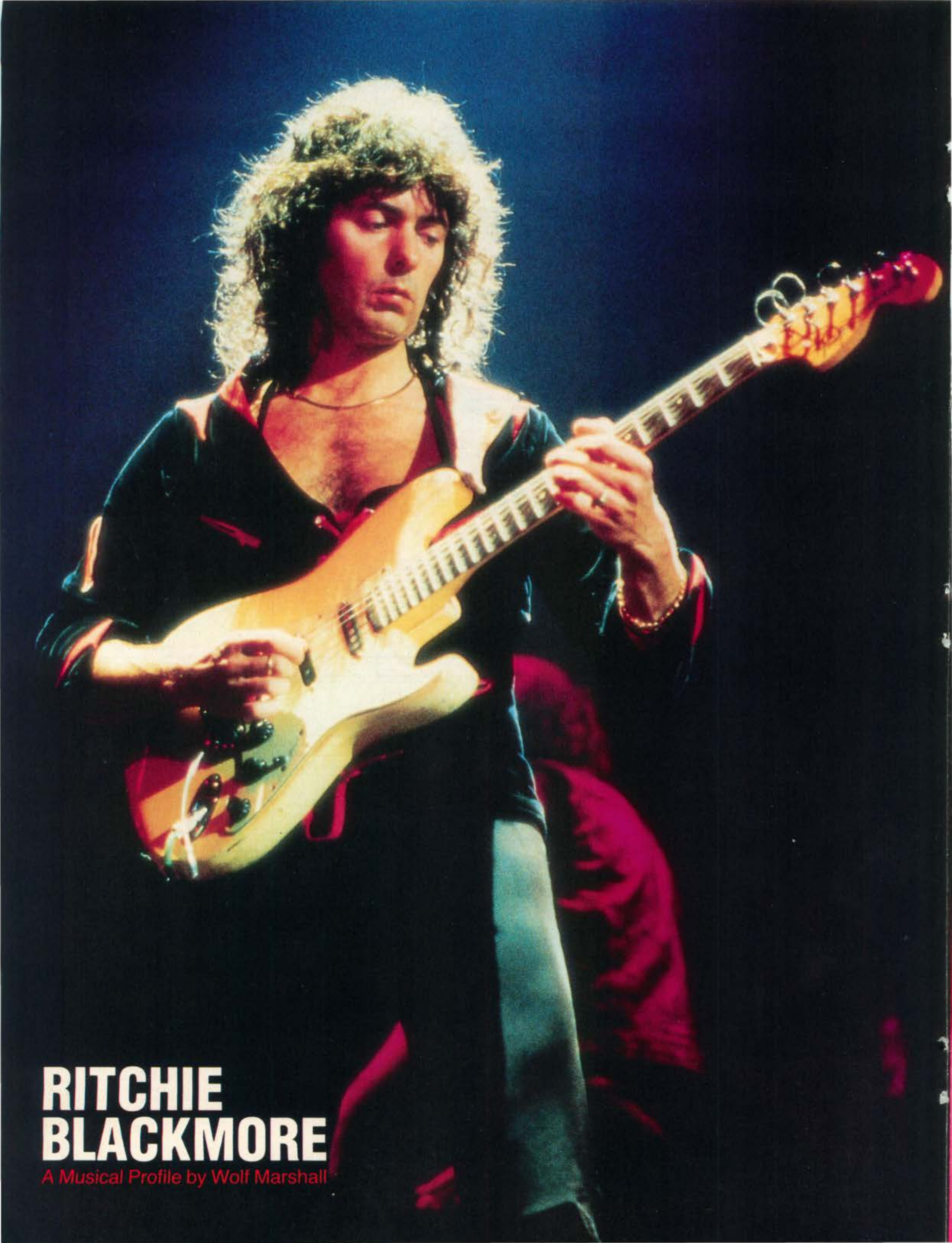

Chorus
Bm
G
A
Play Fill 1 (below) 2nd time
Bm
P
Feel— it com - ing, it's knock-ing at your door,. . .
sl.
G
A
Bm
Play Fill 2 (below) 2nd time
G
A
Bm
sl.
1.
G/D
A (A/E)
Bm
E
sl.
Fill 1
Bm
sl.
Fill 2
G
A
Bm


2.
E
Guitar solo
F#5
C#5
F#5
A
D
F#5
C#5
F#5
A
D
F#5
C#5
F#5
3


D.S. al Coda
A
E5
sl.
3. Sweet
Coda
A
Chorus
Bm
G
A
Bm
P
G
A
Bm
sl.
G
A
Bm
G


(G)
A
Bm
Outro
Bm
G
A
Bm
G
A
Bm
sl.
sl.
G
A
Bm
H
H
G
A
Bm
G


(G)
A
Bm
G
A
Bm
G
A
Bm
G
A
Bm
G
Begin fade
A
Bm
P
G
P
A
Bm
Fade out


RITCHIE
BLACKMORE
A Musical Profile by Wolf Marshall

Ray Olson

Deep Purple (DP) is a phenomenon that won't compromise. A decade and a half ago, they set standards for rock music in the middle of the Hendrix-Beck-Page era. Today, they can release a reunion Lp which is a potent and viable product amidst the synth/dance/pop/rock/heavy metal syndrome of the current consumer-oriented scene.

Perfect Strangers is the classic lineup of DP. Ritchie Blackmore (gtr.), Ian Gillan (vocals), Jon Lord (keybd), Roger Glover (bass) and Ian Paice (drums) virtually founded hard rock as it has come to be known today. In this impressive endeavor, DP eschews the ultra-stylized, "show-biz" formula which characterizes much of the contemporary hard rock/heavy metal output. Instead, they concentrate on redefining the key elements which made them so unique: a powerful blend of heavy rock, blues, jazz, classical and esoteric ethnic influences in the capable hands of virtuoso-class musicians dedicated to the ideal of creating a driving rock sound which defies any other categorization. The tracks are further distinguished by memorable Blackmore guitar signatures, the distinctive Hammond organ/guitar combination, Gillan's often imitated whiskey-soaked vocals, the trendsetting compositional style of Blackmore/Glover/Gillan collaboration and mainly the chemistry of these players to produce the magic environment of Deep Purple.

From the first sustaining organ note of *Knocking at Your Back Door*, one finds himself immediately transported to the DP zone. The mood is set for the entire album. After the eerie intro (in the dark key of G minor), the band modulates to the lighter B minor tonality for the main riff. This series of perfect 4ths is one of the musical materials from which DP got so much mileage. Blackmore's guitar hooks in *Burn* and *Smoke on the Water* used this appraoch. Notice the restatement of this riff on slide guitar later in the song. The guitar solo features typical Blackmore touches: a wild, energetic rhythm feel—which sounds scattered but is actually very controlled—and, notably, a scale-chord relationship which has become fundamental in modern rock guitar. The F♯ minor tonality (rhythm chords) with an emphasis on G major melody (the phrygian mode) has been used by countless guitar heroes.



This sound has its origins in Spanish-Moorish classical music (flamenco guitar, for example). The DP classic *Highway Star* is another Blackmore application of this exotic mode (See the **GUITAR** transcription in the Feb. '85 issue.)

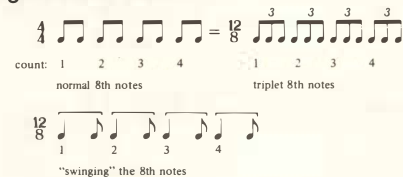
Under the Gun has somewhat of a Rainbow tinge to it, due largely to the presence of producer/bassist Roger Glover, who also performed those roles for Rainbow. It is more eclectic in the arrangement, blending dissonant harmony in the verse with AC/DC type open chording and Blackmore's soloing colors. The solo is, again, energetic and a bit more chaotic than the last. Notice the long, winding legato scales in the out-solo particularly. One must remember that Blackmore was a pioneer of flash guitar playing, bringing many of the now common pyrotechnics to the audience for the first time in history. The bridge after the solo uses a familiar Blackmore/DP/Rainbow formula of wild soloing leading to a very orchestrated section, generally classical in nature, as a contrast. (Check out DP's *Burn* and Rainbow's *Difficult to Cure*.

A strong ensemble riff creates a smoky setting for *Nobody's Home*. There is an unmistakable DP stamp on this one, a fine balance of blues, rock and jazz. Here the Blackmore solo is a model of clarity and maturity. Notice the use of mixed modes to impart a unique blues flavor.



A masterful organ solo by Lord follows on the wailing Hammond. This is a highlight of the Lp and combines some of the best aspects of blues and jazz organ styles. Listeners should grab Don Patterson, Jack McDuff and Jimmy Smith records for more. In the tune's closing moments, Blackmore plays in, around and with the main riff with kinetic flourishes of speed and alternating choppiness (an Eric Clapton influence).

The shuffle blues treatment of *Mean Streak* recalls an earlier music style (1960's blues/rock) rarely attempted anymore and of which DP were and still are masters. Listen to *Lazy* from **Machinehead**—the song is a veritable primer of the idiom and a must for aspiring rockers. The feel is propelled by "swinging the 8th notes."



Blackmore's guitarwork is uniformly excellent. Playing tightly with the group in ensemble sections and blazing during his solos, he fuses fast legato style, sultry blues bends and staccato phrasing. In the outro he adds a jazz twist, triplets in octave melody, which inverts the rhythm. A sophisticated touch.

The title track also explores an usual rhythmic twist, this one not previously associated with DP. The ensemble figure (interlude) makes use of a meter change device: alternating bars of 4/4 and 5/4

The arrangement has a modernistic, orchestral texture (sometimes *Kashmir*ish) with restrained performances and no overt soloing. In the finale, Jon Lord plays a haunting improvisation on organ (over the ensemble figure) which conveys the impressions of a Baghdad bazaar, a Middle Eastern flavor.

Lord and Blackmore make further embellishments on this theme with the use of the so-called "Snake Charmer" scale in the next cut, *A Gypsy's Kiss*. This synthetic scale of eight—not seven—notes is a Blackmore trademark and opened the door to experimentation with ethnic and exotic melody structures within hard rock formats. The scale (here in G minor) is essentially derived from combinations of harmonic minor and blues minor scales. Notice the two augmented second intervals (+2).



The line is played in duet form with a gypsy violin conception as to melody/rhythm/harmony. Is it an allusion (word painting) to the title?

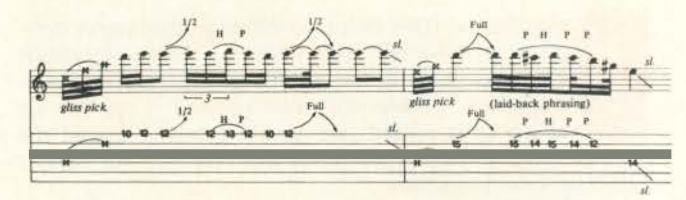




The climb up the fretboard on D7 is vaguely reminiscent of some of Yngwie Malmsteen's diminished arpeggio moves. However, this is due more to the shared influence of the violin style applied to guitar rather than any conscious imitation.

Those anxious to dismiss Blackmore as a force in today's rock should make *Wasted Sunsets* required listening. Much of what is considered "melodic rock soloing" has its roots in this sort of approach, which he developed in DP over a decade ago. The slow ballad tempo is a perfect vehicle for his emotional playing and the pairing with Gillan's plaintive vocal is exceptional. Notice the variety of phrasing in the first measure of Blackmore's solo.





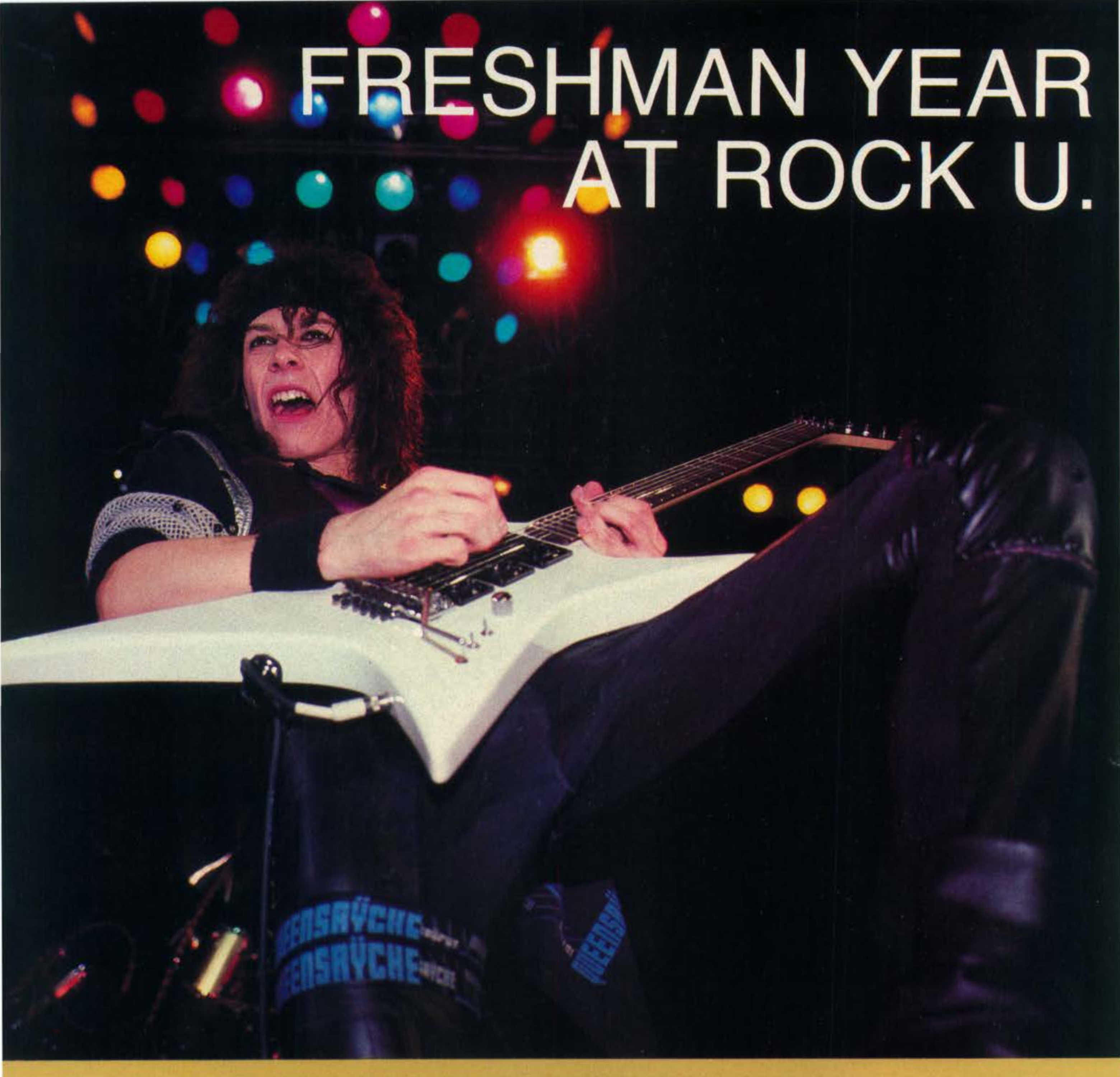
The unity of rhythm/melody playing throughout the song ranks high in guitar moments, up there with some of Michael Schenker's and Larry Carlton's tasty blues-ballad interpretations. Ritchie's mixture of laid-back (rubato) rhythm, thematic development, eccentric and unexpected melody contours and overall expressions tells the story.

The Lp closes powerfully with *Hungry Daze*. Here the main riff reworks a central European military march mood (in hard rock trappings). This influence is strong among other rock artists as well. Schenker, MSG, Yngwie and Rainbow (*Gates of Babylon* comes to mind with similar orchestration) all have borrowed liberally from the heritage of this ethnic vocabulary. The sound essentially combines Middle Eastern (Moorish/Turkish/Arabian) sonorities with classical music of Europe (vintage 1700s and 1800s). The song is an amalgam of various styles, yielding an original result. The vocal/guitar interplay recalls Rod Stewart's *Young Turks* while Gillan's shouting vocals suggest a soul music inclination. Spacey orchestral sound-effect concepts are juxtaposed over the march theme in a kind of hard rock Charles Ives atonal effect (more 20th century modernism). Blackmore closes the entire Lp, and he has the last word with more "Snake Charming" against the elaborated march theme (now an exit vamp).

Perfect Strangers cordially invites you to re-enter a very familiar place, the world of Deep Purple. Herein, you will find a few surprises, certainly no disappointments, the anticipated quirkiness and superb performances across the board. This is Space Trucking, 1985. ■



FRESHMAN YEAR AT ROCK U.



CHRIS DeGARMO/QUEENSRYCHE

Selected as Rookie of the Year in our notorious Ignoble Prize Awards, Queensryche spent the last year earning this dubious citation by consistently excelling in the various subject areas required of them. Learning the ropes by performing with pros like Dio, Twisted Sister and Iron Maiden, Queensryche came off their freshman semester in mid-March. Rather than enjoying a summer break, they returned to metal shop and began working on their new Lp in the dungeons of drummer Scott Rockenfield's basement, where they also concocted the material for their 1984 debut Lp, **The Warning.** Emerging for a breather, guitarist Chris DeGarmo, appearing thinner than ever, came to the head of the class to graciously accept the award and give his own personal progress report.

By Marie A. Cruz

"In the last year we've had tremendous support from everyone, and in that respect we're really happy, but I don't think any one of us can look at our band and say, 'We're the best we're going to be!' We haven't begun to peak and I hope we never do. We're still pushing to make ourselves monstrous in popularity and I think it's going to be a long time before we can start relaxing. We know patience has paid off for us in the past and if we work as hard as we can, good things will continue coming our way."

TOURING

Michael Wilton and I went to high school together and we've been good friends for a long time. I knew Geoff Tate a year and a half before Queensryche formed, but we all kind of met and started working together about the same time. We were good friends who jammed

Rick Gould/ICP

together and we just happened to play enough instruments to have us in the same band. It's a real family type thing. Our whole organization has a real tight bond and there's a real togetherness and a solid cement between all of us. I think that's really helped us. Especially going through the last year of touring in England and Japan. You never forget that experience and the people you did it with and that really brought us together. It's like you're with your best friend and then you go and do something exciting, like travel or enter a business. When you start succeeding, it's a good feeling; it really brings you together as a team.

PERFORMING

On tour we learned that we'd be a much better headliner than we are an opening act. When you're an opening act you're limited in time and you're limited in practically everything, so you don't get to present yourself in the full light. At the same time, I think it's wonderful that we've had the opportunity to open up for as many bands as we have, because it's given us good exposure and the chance to see how the headliners operate.

As you know, things happened rather rapidly for us, but it was a great foundation. Although we haven't played the bars and struggled for years, it didn't spoil our band. We certainly haven't sat back and said, "Wow, this is so easy." I don't think a band HAS to do anything, like pay dues. You can go out there and make records and tour if you happen to release something that does well.

BEST TEACHERS

The bands we learned from the most were Dio, Kiss and Twisted Sister. They've all worked very hard and are getting what they deserve. Gene and Paul are very good businessmen and they advised us to invest and secure our money as we went along making records. Dio is a veteran and an incredible singer. For the most part, in watching them and becoming their friends, we've gotten a nice dose of information on all levels, like selecting equipment and putting the show together. It's neat to be at an early stage in your career and be able to look at bands that have been established for years.

By the same token, I think that in our case, especially with bands that have been around a long time, there's a lot of spark in a new band that's very hungry for success. We were very excited about the whole thing, so we were like a live wire going around. I think these bands pick up on that electricity and go, "Yeah, we still love this massively, too!"

SONGWRITING

When we first came off the tour with Kiss and returned to Redmond, we were really excited about being home. We put all our gear up in storage and started working on new material with our skeletal headphone arrangements. But then after a period of time, we were saying, "Well, here we are back in the basement writing songs AGAIN!" It was kind of like culture shock because writing and touring are very different. One is isolated and the other is very exciting. On tour we were constantly meeting new people, at home we just keep to ourselves, rehearse and write songs.

We certainly have expanded musically since **The Warning**, although I don't think we've reached a point where we're totally satisfied with our musicianship. We're still very much a metal band, but on future Lps, we'll be expanding into a more futuristic, almost space-age sounding metal. In fact, the whole feel of the next album is going to be very modern. We've developed some interesting sounds, some that won't even sound like what they are. We taped sounds from inside the house, the car and outside. We're trying totally bizarre things and still maintaining the essence of our sound and our blistering power.

RECORD COMPANY

We've had a lot of support right from the start. Our relationship with our record company has always been good. In fact, they dropped all their metal bands except for us. On **The Warning**, we recorded the Lp in England so our record company didn't really have a chance to get involved until the final stages, after all the music was done, so there wasn't much communication. But this new one will probably be the best organized Lp, as far as between the band and the record company is concerned, in terms of communication and setting out what we're going to do and doing exactly that and having everyone involved in the whole process right along the way. It just has a lot of coordination between the record company and the band. So far we been whipping off demos, and sending stuff to them. It's just basic stuff and nothing elaborate but we've been getting thumbs up on all of them.

Overall, I'd give us an E for Effort. ■

SUMMIT MEETI
AT CHOPS CIT

Gene Kirkland/Pix Int'l

In the last year and a half hard rock received a blood transfusion that has rejuvenated the possibilities for new compositions and raised the standards of musicianship to an all-time high. Perhaps reacting to the freedom and abandon that characterized the spirit of Van Halen, *the* band and the guitarist, hard rock has turned to its European cousins in classical music to reign in song structures and discipline soloists. While this is nothing new to the fans of Ritchie Blackmore and Deep Purple, for those who grew up with Eddie's unbridled spontaneity and energy, the arrival of Yngwie Malmsteen's Rising Force provides a seemingly new approach to one of rock's most classic styles.

Two major changes have been added to the vocabulary. First, there is the compositional and melodic approach guided by the rules of music theory. Secondly, we have the influence of 17th century composers, which has brought out the virtuoso element in the solo section. Just as an infusion of rock into the jazz community gave us the powerful performances of John McLaughlin, Chick Corea, Al DiMeola and Stanley Clarke, this blending of heavy metal wattage with classical overtones has given us a strength and beauty that took life in the likes of the late Randy Rhoads and the current popularity of Yngwie Malmsteen and Billy Sheehan. Not since Eddie Van and Randy Rhoads has a new guitarist gained such notoriety as swiftly as the young Swede who has recorded five albums in under three years to help re-establish the guitar as the kingpin of rock. On the bass side of things, Billy Sheehan has been given enormous amounts of press and the title, "the Eddie Van Halen of the bass" without a record on a major label. Sheehan's seemingly limitless technique and love of styles that go way beyond the usual rock influences make him the Jaco Pastorius of the metal world and certainly the bassist with the greatest potential to redefine the instrument in the eyes of all comers. **GUITAR** got these two together during a recent American tour which featured both performers on a double bill. The conversation that follows is candid and revealing, as both Malmsteen and Sheehan define what may become THE course of heavy metal music in the next few years.



YNGWIE MALMSTEEN & BILLY SHEEHAN:

By John Stix



Linda Marlow/Pix Int'l

GUITAR: Did either of you set out to be virtuosos?

BILLY: I did. I always wanted to be way ahead of my peers. That's why I never listened to the guys who were doing what I was doing. I never listened to rock bass players, except for the guys who were outstanding, like Chris Squire and Jack Bruce. I listened to Bach, Paganini, Hendrix, Robert Fripp, or Greek and Spanish music, which would throw me off a bit more. By time I came back down to earth to play with the guys, I was always ahead of them. I wanted to be separate from the crowd.

YNGWIE: I'm like that as well, but it was nothing I thought about. I simply felt that if I'm going to do this I don't want to feel any limitations. I want to be able to express myself without feeling limited. Of course everybody is limited, but I wanted to feel I could play as fast as possible and as slow as I wanted. If I felt like smashing a guitar or playing a Bach piece I wanted to be able to do it to perfection. I was extremely self-critical. I was possessed. For many years I wouldn't do anything else but play the guitar.

BILLY: I missed a lot of my youth. I missed the whole girl trip. I didn't start driving until I was 25.

YNGWIE: I also sacrificed a lot of the social thing. I didn't care about my peers. To me, nothing else was even close in importance.

GUITAR: Working alone, how did you know you weren't going in circles?

YNGWIE: Because I didn't care what anybody else thought and I still don't. I know when I'm happy. I don't need anybody else to tell me that.

GUITAR: Did you instinctively know what the next step should be?

BILLY: You compare yourself to what's there and what you're getting it from. Yngwie brought up a point about self-criticism. I've always said that no one will ever be as big a critic of my work than myself. I assume the same holds true for Yngwie.

YNGWIE: It's really insulting when people call me bigheaded. It's also wrong. They just don't know, and say it out of jealousy or stupidity. I don't feel comfortable hearing or reading that. I've been the same person all the time. When I lived in Sweden I had my band, Rising Force, and when I was 16 I sounded almost the same as I do today. People there didn't care and said I wouldn't make it. I didn't care what they said, I was going to do my thing. I was totally dedicated to my thing and harshly self-critical. Whatever people call me it wouldn't change in any way my view of myself and what I'm trying to create and how I act. It's important for people to know that I'm very dedicated to what I'm doing.

GUITAR: I've often run into two extremes from intense players. They either love everything they record or they hate it. Where do you fall onto this graph?

YNGWIE: I can go from extreme to extreme within an album. There are certain parts which are pretty good and other parts that make me want to break the stereo. When I record something I always hate what I'm playing. When I listen back I usually think it's great. When I solo on record I just play and don't listen back. When I play I feel the strings under my fingers and sometimes I feel that my finger didn't grab the string perfectly for a particular 32nd note in a broken chord. When I listen back I can't remember what note that was. So when I do a solo, totally improvised, first take, I leave it. I listen back the next day and, of course, I don't remember which was the bum note. I save a lot of time and grief and say it was pretty good. If I was sitting there forever,

Ross Marino

Rich Fuscia

I would go on forever. Most of the time I do more than one solo. When it comes to mixing I think which one is the best.
GUITAR: What would you play for your fans and call your best on record?
YNGWIE: I don't think I've ever played better in my life than on the **Marching Out** album. There's a couple of solos on there where I listen back and say how did I do that? *Caught in the Middle* has a solo I think is great. I've matured a lot since I first came to America. People ask me if I think I'm going to get faster. That's so shallow. I'm trying to create something musically. I don't look at myself as a guitar hero or even a guitarist. I see myself as a musician and composer.
BILLY: To learn how to do things fast means to get it done how you want it done. I work on speed to be able to articulate the part better, not to play it faster.
GUITAR: How much does live performance play in your development?
YNGWIE: There's no better way to get better than to play live.
BILLY: When I first heard Yngwie live I was devastated. Two weeks into the tour his lines were articulated better and put together smarter.
YNGWIE: I think Billy started incorporating more melody in his solo. When he started the tour his improvisation sounded like fast chromatics. I think it's important to point out that what most people play fast in rock 'n' roll situations is a pull off between two or three strings or triplets. When they do it fast it's impressive. Then when they play slowly they might incorporate some slightly higher level of intelligence. What I think is important, and this has to do with what I have to say about Billy, too, is that whatever you play, slow or fast, has to make sense. If you did any of those licks that many heavy metal players do at high speed and played them slowly, it would sound awful, empty and stupid. Take anything played fast and do it slow to see if it holds up. I play exactly the same things fast as I do slow. There is always melody.
GUITAR: Don't all commercial musicians walk a tight rope between the entertainer and the purist?
YNGWIE: I feel strongly that if you love what you're doing it projects through the vinyl. If you put your heart and soul into what you're doing you will project, and that will be more entertaining than doing something you think they will get entertainment from. Every night I do advanced things that the audience likes. There is a song called *Little Savage* with a syncopation that always gets the crowd off.



Jeffrey Mayer

BILLY: I can listen to a player who is sincere but not that technically adept and like it right away, even if it's a type of music I normally don't enjoy. I always *say* the two things missing from the Billboard Top 200 are musical ability and sincerity. Those are the two things I'm most conscious of in my own playing.
YNGWIE: It's upsetting that the quality of music today or the quality of musicianship has lost importance. I hear and see bands that make me want to puke. What we call music today would be laughed at in the 17th century. The level of musicianship was so much higher

then. It has changed but it hasn't progressed or developed.

GUITAR: So it seems the most prevalent development in rock guitar in the 80s has been to turn to classical music for inspiration and form.

BILLY: Emotionally, they are the two most closely related forms of music because of their impact. When you buy stereo speakers they say they're recommended for hard rock and classical. From an audio point of view they have the same impact. They're meant for each other. Listening to Yngwie play is the perfect format.

YNGWIE: What I try to do is incorporate classical music in a way where you take the tonality, the way of arranging and weaving of notes, but do it in a hard rock format. The melody has nothing to do with regular heavy metal. It seems that most metal today is built upon chords rather than melody. The music I write has the chords coming after the melody. It's not like I have a riff and chords and then write a melody. The melody is written first. That's the way Bach would do it. When he wrote a fugue, he would have the leading melody and the other parts would be written around it. That's the big difference between what I do and most of the metal today. Today's heavy metal is washed out. It's totally lost its charm. The old Deep Purple records are still the best heavy metal for my taste.

BILLY: It's the same thing that happened with classical music. Nowadays nobody is doing anything new. They are just rehashing what's happened. With heavy metal bands today, nobody is creating like they did in the heyday, nobody is breaking new ground.

GUITAR: Do you have greater harmonic freedom by writing the melody first?

YNGWIE: You can break it down to the principles of composing. I compose the way Bach did. It's craft and you write within the rules. I improvise every night and consider it composing the instant I do it. Even the way I produce has hints of Bach. For instance, if he had four violins playing the lead melody, he wouldn't have four violins doing the third and fifth harmony parts. He would have four violins playing the lead, two doing the third harmony and two cellos doing a counterpart and so forth. I'm utilizing this when I compose and when I produce. It was a simple way of doing something back then that we do today with faders in the mix. That's why I insist on producing myself. If I have something inside my head and I compose it, I don't think a bozo who calls himself a producer can produce it the right way. He can only interpret what he thinks is the right way. It's as if one person painted half a picture and another painted the other half. Nowadays people are simply not as good musicians as I personally think they should be. In almost all of today's pop music there is an extreme lack of musicianship. It's simply that poor quality musicians get famous. The real good musicians probably don't feel they want to put themselves in the field of what would be commercial. Of course there are exceptions like Phil Collins.

BILLY: Plus, most excellent musicians are often over everyone's head. More musicians came to see Yngwie and myself on tour than the band with the guy in a dress with hair spray, who holds one note while the audience goes wild. That same audience can see some guy in a shirt and pants play his ass off and fall asleep. Things excite rock audiences other than musicianship.

YNGWIE: What I was trying to point out is that when Bach and the boys were happening their job was the same thing as a carpenter. They had to learn their craft. They had to do it right and in a certain way. The king would call them and say, 'I'm having a party, can you write me some fugues and come down with the guys and play? ' The musician didn't get any more respect than a carpenter. Everybody had a gig.

BILLY: Look at the woodwork and stone carving back then and compare it to today.

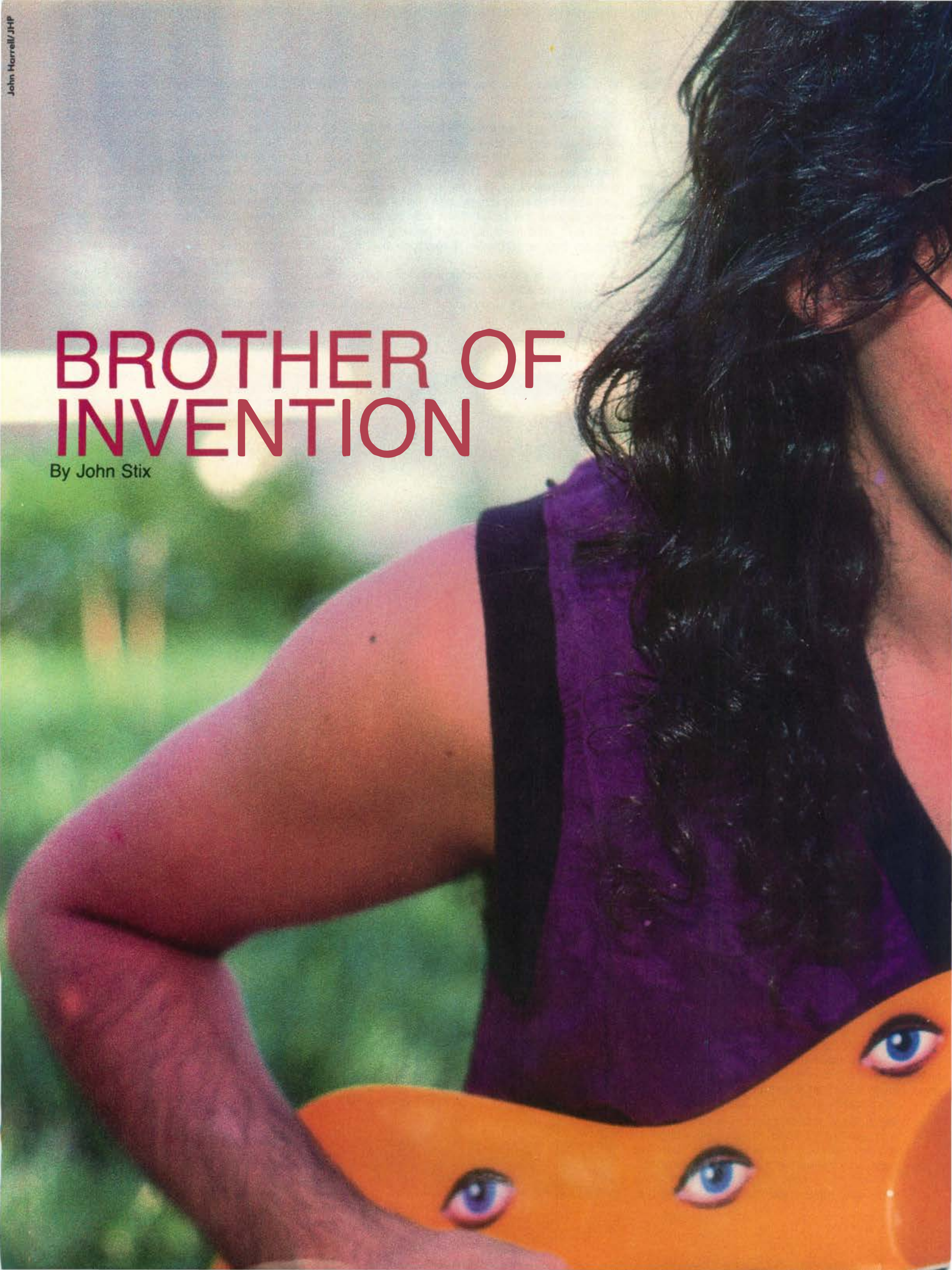
YNGWIE: Today it's stamped out in plastic and breaks in a week.

GUITAR: Do you give the musical portion of a song the same weight as the vocal? For instance, Eddie Van Halen doesn't care much about the lyrics.

YNGWIE: The reason for that is because he didn't write all the melodies. If he had gone into writing the vocal melody as well, he would care. He is a good example of what I am not. He writes his guitar parts and lets the drummer and singer do what they want. I write everything like a classical composer. I arrange all the drum fills and breaks. I know how the background vocals should come out.

BILLY: I write the lyrics, melody and everything down to the drum beats only because if the whole world painted a picture it would be grey.

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John Harrell/JHP

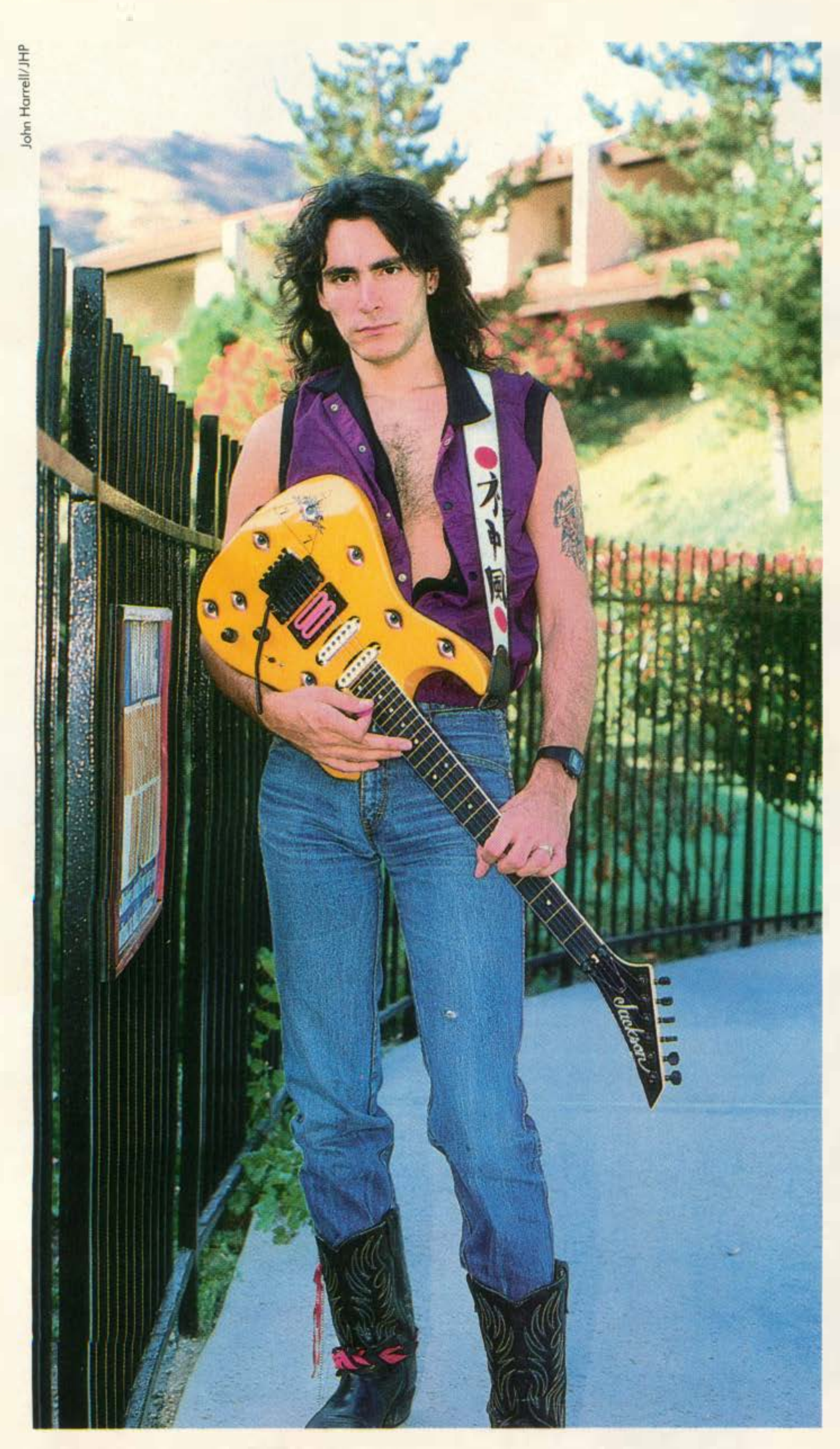
BROTHER OF INVENTION

By John Stix



STEVE VAI

Stepping into the shoes of Swedish virtuoso Yngwie Malmsteen would not seem to be an enviable position. That is in fact what guitarist Steve Vai did, and in doing so reshaped Alcatrazz into the most innovative metal band of '85. An alumni in good standing from Frank Zappa's band, Vai, like Zappa, combines a sense of humor with an inexhaustible imagination for melody and rhythm, not exactly the lifeblood of metal tunes. But in the hands of this guitarist in his early 20s, the voice of Graham Bonnet never sounded better and the weighty sounds of metal never flew with more ease. **Disturbing the Peace**, his one album with the band, is as much Vai's idea of what Alcatrazz should be as **No Parole** was Malmsteen's, but even more compelling. The element of surprise is strong both in his compositions and his soloing. His goal as stated in the interview below is no less demanding than his predecessor, to reshape the sound of rock, in this case using his knowledge of theory to make the music jump, twist, turn and ROCK. This self-motivated, articulate young man is about to become one of the best loved guitarists in rock. Let's meet him.



John Harrell/JHP

GUITAR: Let's start at the beginning. Was the guitar your passion the way some kids dive into sports?

STEVE: Absolutely. I started playing at 14 and was soon in various groups that played Led Zeppelin and Kiss. Before that, I started with the organ when I was six. I used to play any melodies that I heard. Then I switched to the accordion when I was 12 and played that for a few years before I started with the guitar. I took lessons from Joe Satriani who is in my opinion one of the best players in the world. He works out of San Francisco now and is coming out with a solo project soon.

GUITAR: You just laid a big compliment on somebody I've never heard of. Can you tell me more?

STEVE: He was in a group in San Francisco called the Square that was pretty popular in the bay area. You'd be surprised how many great players are out there who will never get a break. One reason I like Joe so much is because he was my teacher. He taught me how to get my fingers moving and about modes and sounds and technique. He is my favorite rock and fusion type player. He has class and real musicality. He can take a pop bottle and make it sound great.

GUITAR: You sound like a natural player with good ears who took to the instrument easily.

STEVE: You're wrong. It's a very hard instrument for me to play. I have to practice a lot in order to get anything. From the ages of 15 to 19 I played the guitar constantly.

GUITAR: Did you have a particular player you imitated?

STEVE: No, I was just motivated.

GUITAR: So you would memorize the modes and use them in a musical context?

STEVE: Absolutely. It was the process that you memorize theory and how to apply it. That was the important thing I got from Satriani. I learned how to apply theory in my everyday playing and I still do that. A lot of musicians go to school, learn theory, write it in a book and it's gone. They don't apply it, they don't make it part of their style. That's a sad thing because everybody says you don't have to know your theory. Sure, I guess you don't, but it doesn't hurt to know it. When you expand your understanding of the instrument through theory, it will enhance your creativity because you'll have more to pull from. You'll know the instrument better. With theory your ears can develop. That's the important bridge between your heart and fingers. There's a fine line where you can get caught up in theory and that happens to many people. You don't realize that you're losing your identity in the laws of music and tradition. It only seemed beneficial to me to learn how to break the rules, but you have to learn those rules first.

GUITAR: Give me an example of being practical with theory?

STEVE: If you know the major scales you know all the modes, as they are all derived from the scales. Memorize the sound of the modes; it's not just a finger process it's a whole thing with moods. If you can memorize that mood, you can call upon it when you want to. My favorite mode is Lydian. I always think of it in an Egyptian setting; it sounds mystical. It's a subtle mode when used in a subtle context. In the Baroque period Lydian used to be reminiscent of devil music because it had the sharp four that was supposed to invoke the devil. That's ridiculous.

GUITAR: What moods do the other modes invoke for you?

STEVE: The major scale reminds me of ***The Sound of Music***, that happy attitude. Dorian is smoother. It is minor but it doesn't have a heavy attitude to it. Phrygian has that Egyptian minor 2nd quality to it. Lydian I've already explained. Mixolydian is sort of a summer mode. Aeolian is classical sounding and moodier. Locrian is an ear twister and has some aspects of almost all the other modes. Satriani taught me theory as did William Wescot in a course he taught me in my Long Island high school. By the time I got to Berklee in Boston, the only thing I couldn't do well was read music, although I could write it very well. At Berklee I learned a lot about arranging tech-

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YNGWIE & BILLY

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It's cool to collaborate with an end in sight so everybody is working toward the same thing.

YNGWIE: Of course, you have to be open to ideas.

GUITAR: Billy, how does your bass style fit into the standard rock format?

BILLY: I try to be the filler of gaps. When I play with people who use a lot of space, I play within the confines of that space. If the lyrics are complicated then the music is simple. I want to make the whole package work.

GUITAR: When you two jam together what is the common ground?

YNGWIE: *Purple Haze.*

BILLY: Jimi Hendrix was the turning point for so many guitarists. Everything was fine and dandy until he came along. I was into the Byrd's *Eight Miles High* and when Hendrix came along everything blew up.

YNGWIE: In fact, I started playing guitar the same day he died.

GUITAR: Is Hendrix just as amazing today?

BILLY: His stuff is no longer difficult to do. People can duplicate it today. Stevie Ray Vaughan copped *Voodoo Chile* perfectly. In Hendrix's day nobody could do that. Hendrix means too much to me personally to be objective.

GUITAR: Did you make a conscious effort to reject, say, the Black Sabbath style of metal?

YNGWIE: When I said metal had lost its charm, I wasn't referring to Black Sabbath at all. They did it before the people who are doing it today. What they did in 1970 was charming and original for the time. I can listen to it now and smile. Deep Purple, though, were so before their time. I think what people are doing today is far worse than the early metal. If you consider today's music involves two or three chords and players in some bands do even less. They could just as well be plumbers.

BILLY: They're just imitating what went before. They're not coming up with anything new. As a bass player who played 21 nights in a row in the bars, I want more changes than today's metal puts in a song. It's hard to sit there and wait for the song to go by.

YNGWIE: When I write a bass line, it's incorporated into the melody. On the **Rising Force** album I played all the bass. It was doubled with a guitar. Everything the bass played the guitar also played. That is the heaviest sound you can get. I want the bass line to make the guitar sound heavier. Billy has a bass sound where it sounds like a guitar and bass at the same time. It's got the edge like a distorted sound and that bottom end. That's the effect I get by playing the bass and guitar at the same time.

BILLY: I've always played in a three piece band and had to make up the difference. I was the bass and guitar while the guitar did things over me. I was the two guys you were talking about. I tried to make my setup sound like more than one person.

GUITAR: But the bass lines are anything but just following the chords.

BILLY: Improvisationally, when a guitarist is playing in Am you can move all over the place. Most bass players hold the A note and make it easy. Actually if the guitar plays something simple and the bass moves underneath it, it makes what the guitar is doing sound more complex. Bass players today thumb a root note with the bass drum. I move the root note with the bass drum and move around in the scale as well. I follow the tom fills and know where the guitarist is going and move underneath him to fill the gap. In most bands the bass player is doing nothing and there's such a huge gap and it comes down on the guitarist's shoulders to do everything. Van Halen are way off balance. When you see them live all you hear is Eddie's guitar, the snare and some of the vocal. You never hear the bass. Nothing against Michael Anthony, but Eddie and Alex are forgetting there is anybody else there and they fill up the whole gap by themselves. I'm sure I'm overbearing at times but when I'm playing with someone I work well with, when I jam with Yngwie, I want to step back and hear him play.

GUITAR: What rock song and guitar solo would have you been proud to call your own?

BILLY: One of my favorite solos of all time is on the **Band of Gypsies** album, on the song *Power to Love.*

YNGWIE: That is great. The first time I heard that I dropped my pants. That was one of Hendrix's best.

BILLY: For a song I'll go way off into another -

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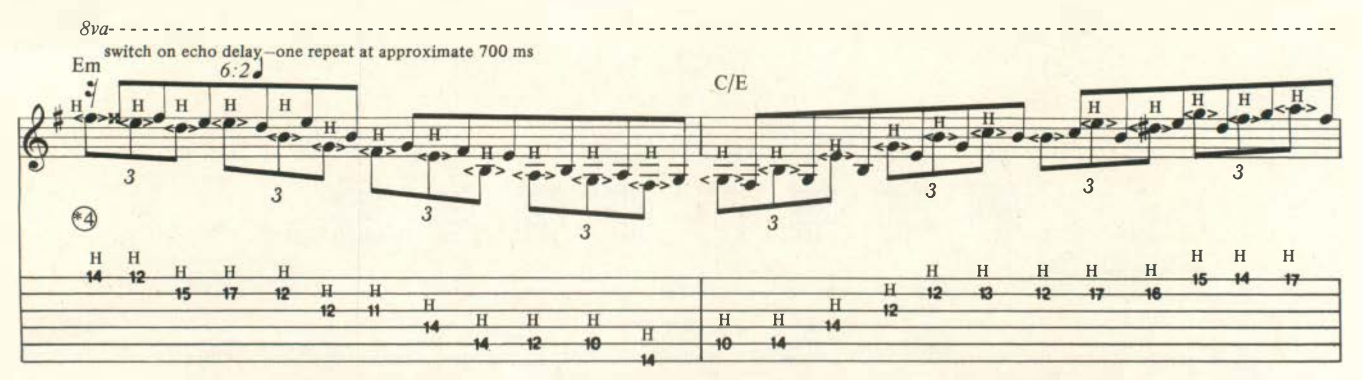
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BLACK STAR

As recorded by Yngwie Malmsteen's Rising Force
(From the album Yngwie Malmsteen's Rising Force/Polydor 825 324-1)

Music by
Yngwie Malmsteen





This passage is played with quick swells and quick delay on each principal note (in downstem groups). Use volume control to swell and instantly roll back volume. This series of attacks is fed into a delay unit set for echo repeats. These echoes are shown in the upstem groups as imitations of pitches three notes apart rhythmically. Left hand only plays.

8va
Em
C/E
(echo off)
1/2
*5
trem. bar
Gtr. II
pick sl.

Gtr. I
Em
C/E
1/2
rake
Em
C/E
trem. bar
Gtr. II
Full
trem. bar


Em
8va
Full
wide vib.
C/E
1/2
rake
*Return w/trem. bar 2nd time
Full
sl.
very wide vib.
To Coda


Em
C/E
8va
Full
1/2
2
rake
loco
B
H P
Full
On D.S., go back to opening repeat
Harm.
(8va)
②5fr.
sl.
trem. bar


2.
B
loco
H P
Full
sl.
8va
loco
1/2
Em
gradual dim.
hold bend
(3rd gtr.)
Guitar solo
C/E
(– lay back slightly)
*10
slow release
*11



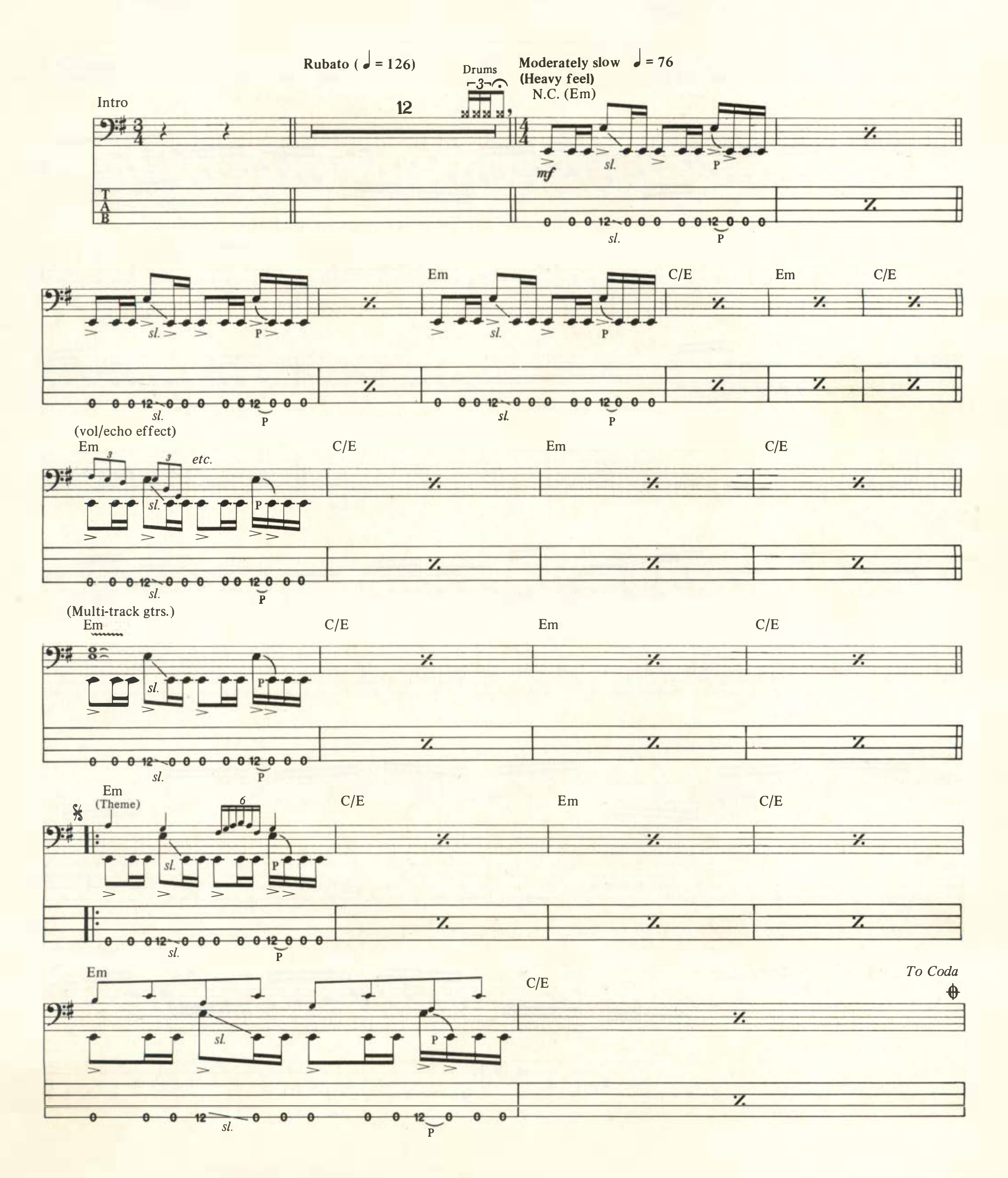
*Gtr. I downstemmed; Gtr. II upstemmed in parentheses.

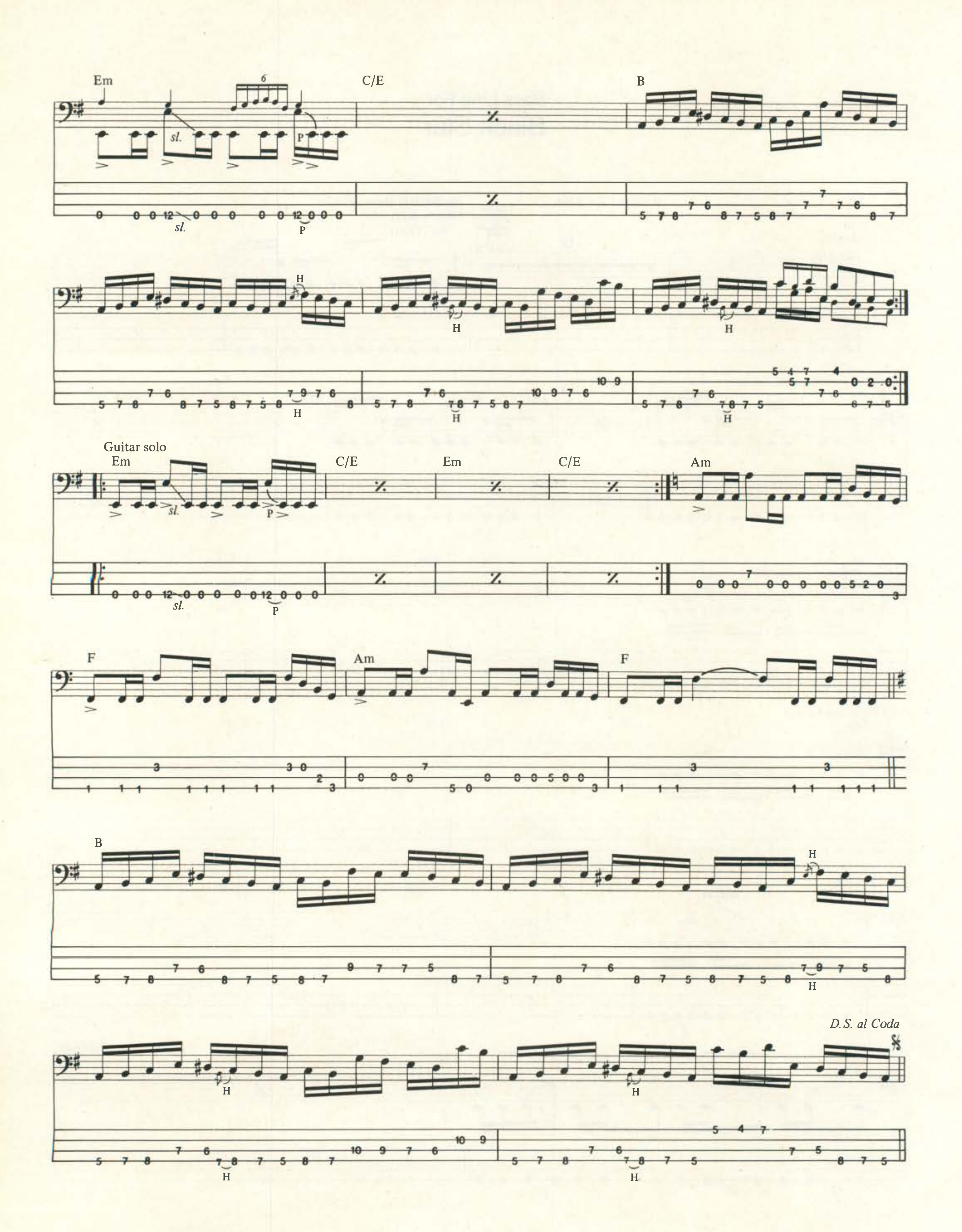


F
8va
D.S. al Coda
Coda
Em
Full
C/E
Em
Feedback
gradual cresc.
portamento slide
sl.
(Guitar II becomes solo guitar)
rake
hold bend
Full
(8va)

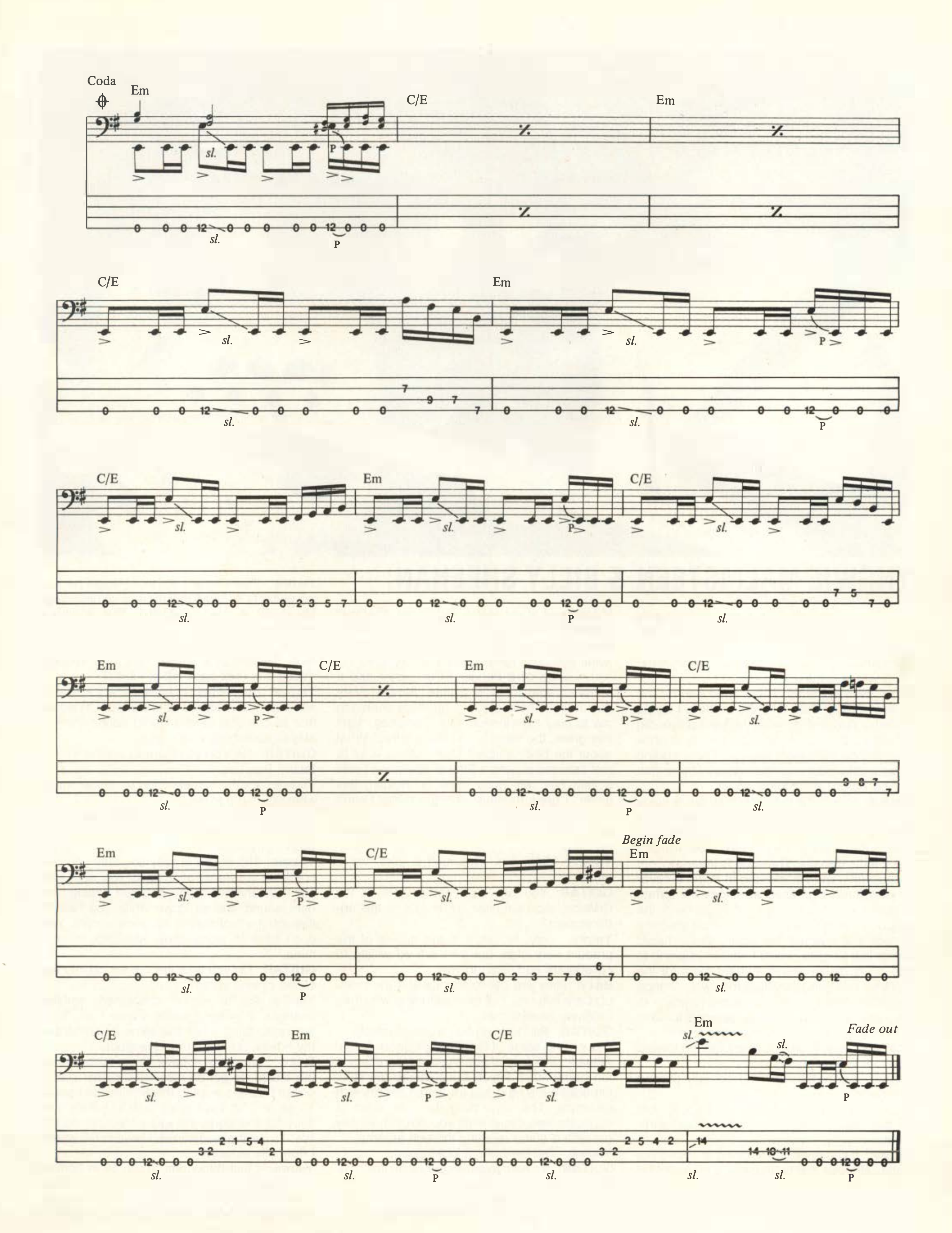

C/E
8va
Em
8va
C/E
8va
Em
8va
(hold bend)
C/E
P.M.
Em
8va
rake
very wide vib.
C/E
wide vib.
Begin fade
Fade out
8va
Em
C/E
trem. bar.
Em
rake
trem. bar.
rake

Bass Line For
Black Star





Em
C/E
B
Guitar solo
Em
C/E
Em
C/E
Am
F
Am
F
B
D.S. al Coda


Coda
Em
C/E
Em
sl.
P
C/E
Em
C/E
Em
C/E
Em
C/E
Em
C/E
Em
C/E
Begin fade
Em
C/E
Em
C/E
Em
Fade out


Cathy Miller/Pix International

YNGWIE MALMSTEEN & BILLY SHEEHAN:

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field. Compositionally, one of my favorite bands has been Steely Dan. *Deacon Blues* has brilliant lyrics and is so well put together.

GUITAR: It doesn't sound remotely like anything you've done.

BILLY: Nothing at all. There is no gap for me to fill in Steely Dan. If I were in there I would probably play exactly what the bass player did on those sessions. Again, I always try to draw from and go to different sources. There's going to be a little influence that hooks in there that maybe I didn't even know about.

YNGWIE: One of the most inspiring guitar solos is Allan Holdsworth's in the U.K. tune *In the Dead of the Night*. It's very synthesized, like a sax. For a song, I must say a band that I like a lot is Kansas. The song is *Journey from Mariabronn* and I'm thinking of doing a cover version. It has a great vocal melody line. When I started with this concept, I thought I was the only one. I never thought I would hear anything in rock that I would like again, then I heard bands like Kansas, which I started listening to late in my development. I heard them for the first time in '81 and they blew me away. Django Reinhardt is somebody I started listening to long after I started. He, too, seemed to have a lot of ideas similar to what I like to do.

GUITAR: How important is equipment toward developing your sound?

YNGWIE: It goes hand in hand with your playing technique.

BILLY: You learn how to play an amplifier just as much as you learn how to play your instrument.

YNGWIE: If you think you're going to sound like Randy Rhoads just because you have similar equipment, you're wrong. Of course you've got to have good quality equipment that enhances the sound and makes it so you're able to create what you feel is necessary. After that it doesn't matter. Once you've found the perfect match of guitar and amp and whatever you want, you don't need to leave it. I've used the same setup of a Fender Stratocaster and a Marshall amp for a long time. Almost every day at gigs I have guitar companies approach me to play their instruments. They say, 'Isn't this great, the neck is just like a Strat.' What about the body shape? That matters a lot to me. I started playing a Strat shape when I was a little boy. My body grew up holding this guitar. I grew together with the thing. I can't play anything else.

BILLY: My ribs go in on one side from playing my bass.

YNGWIE: Mine, too. This isn't a joke, we're mutants.

GUITAR: You are both participants in the DiMarzio ad campaign. How real is the endorsement?

YNGWIE: Very. Not only is the quality of the product very high, but they are so willing to collaborate and listen to you.

BILLY: They are conscientious and the products are five star. But their attitude is why their products are like that.

GUITAR: Bill, your rig has a ton of effects.

BILLY: And some of them are plugged in, too! Actually, the only effect I have as an effect is the harmonizer, which I use during my solo. Otherwise the rig is just for stereo chorus with distortion. The only thing the rack does is duplicate and mimic what you would normally get with a guitar reeming through an amp.

YNGWIE: Tell the truth, it looks good.

GUITAR: It's hard to get distortion on the bass and maintain any clarity.

BILLY: That's always been my battle. I have one clean signal and one distorted one.

YNGWIE: That's what I do, too. People tell me my guitar is so clean that there is no distortion. My guitar is totally distorted. This is where technique comes in.

BILLY: You have to learn to play distortion. Most bassists pick up my bass, play through my rig and feed back out of control.

YNGWIE: People hold my guitar and it screams and squeals. It sounds all distorted. Of course that is probably what I would sound like if I played somebody else's rig.

GUITAR: How do you learn to control it?

BILLY: Play live.

YNGWIE: It's the hardest thing to do, but that's what you have to do.

GUITAR: Do you have to develop your studio sound live as well?

BILLY: I think so.

YNGWIE: The studio is easy because you can crank up your amp as loud as you want and put it in another room. You get exactly the right sound and sit down while you hear it through the monitors in the control room. You don't have to worry about feedback or anything.

GUITAR: Do you take the live sound into the studio or vice versa?

YNGWIE: As far as I'm concerned, nothing changes. It doesn't matter where I am, I do the same thing. I use the same equipment in my house, on stage or in the studio.

BILLY: Sometimes I have to compromise in the studio, to get on tape what I hear live. It doesn't always work to throw mikes in front of a cab and hit the record button. I want it to sound in the studio the way it feels behind me live. To get that sometimes I have to EQ where I normally wouldn't.

YNGWIE: I just throw one Shure 58 in front of my amp, straight. I use no EQ, it's flat. Sometimes I play louder in the studio than I ever do live, with up to five heads. It doesn't matter to

me; I'm in the control room. The sound coming out of the monitors is what I hear. This is a little trick I usually don't tell people, but here is how I get a fat Strat sound. People always tell me I can't be using a single coil pickup. The magnetic window is exactly like a single coil even though it's got two coils on top of each other. But I get a fat sound by using two heads. One has almost full presence and no bass, full treble and full middle, and I plug into the treble input. The other head has almost no presence, just a little treble and full bass, and I plug into the bass input. That way I have two different heads taking care of two different frequencies.

GUITAR: Regardless of how you get your sound, both of you have sought out unconventional influences to shape the vision of how your instruments will be played.

YNGWIE: There is nothing that bores me more than listening to guitar players. I prefer keyboards or the violin. I listened to Ritchie Blackmore and wondered why he sounded so good. I realized the things I liked about him were purely classical. I decided to go straight to the roots instead of listening to Genesis, ELP or Deep Purple. When I listened to classical violin and harpsichord players I realized how stupid guitar players are. All they listen to are other guitarists and some go a little further. They do the same licks over and over again and never seek out another point of view. When I hear heavy metal players today the feeling I get is that one is worse than the next. I'm not saying everybody is bad but at the same time they don't inspire me at all. It's so limited and so limiting whereas there is a whole world to explore if you go beyond your instrument and listen, say, to the violin.

BILLY: When I was younger, I never listened to my peers.

YNGWIE: I can definitely understand that because listening to bass players isn't interesting.

BILLY: But there's a bass player in every band. So much more can be done. My three top influences were Bach, Paganini and Hendrix.

YNGWIE: Those are exactly my influences, too.

GUITAR: By choosing the violin or keyboards as primary influences, were you also forced in some way to develop new techniques?

YNGWIE: If you get inspired by what a guy does on another instrument, you have to apply a different technique. You don't care that you play guitar. I don't care that they use ten fingers on the piano. I'm going to do it on the guitar. I don't care if the spaces are less than half as big on the violin or that they use a bow and don't have to pick every note. All of these obstacles are going to make it that much more difficult on the guitar. Most guitarists don't put themselves toward that goal. They listen to other guitarists and get inspired by them and that's as far as it goes. You hear a guitarist on the radio and go, so what? That's why I don't think guitar players are very exciting. It's not a way of trying to put myself in a better light. I'm just saying how I feel about music.

BILLY: It's the same thing with my playing. I try Bach cello pieces. Cellos are tuned in 5ths so the moves you have to do on the bass are much wider. When you're a weightlifter and everybody else is lifting 50 lbs. and you lift 51, that's only a one pound accomplishment. Let's take a look at 200 lbs. and work toward that. Always shoot much further than your capability. Even if you only make it half way, you're still way ahead of everybody. ■

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niques for horns and big bands.

GUITAR: Did you want to be a jazz player?

STEVE: No, I never thought I wanted to do that. I like jazz and played it a bit at Berklee. I loved to sit with a fake book and blow through standards. I also love to sit with a classical book and read some of those pieces.

GUITAR: My impression of Berklee was that it was a jazz school.

STEVE: If you had a Stratocaster at Berklee you did get the eye, and nobody played rock. If you did, you had to put canvas on the doors so nobody could see who was playing or you'd get bawled out. The time I was there punk wasn't quite big yet and new wave was just coming in. Fusion was the big thing there. Zappa was the guy I listened to most at college. I had a band called Morning Thunder and used to write ridiculous fusion instrumentals. The only time I played jazz was when it was part of my class, but I loved going to Berklee.

GUITAR: What element of jazz can you bring to rock that rock players are missing?

STEVE: If you neglect the fruits of jazz in your rock playing, you're neglecting a good influence. With jazz there's a certain type of fire and understanding, and when you play it well it's a free form thing. A lot of notes go by with the chords and the relationship of those notes and chords moving in a pattern will give you a certain attitude and feel. In rock you don't have it quite that way. There's still fire but if you want to be an intense rock player it's always important to get your jazz attitude happening. When you play bebop and you know what you're doing, there's nothing like it. It's a real free expression. When you play slow bluesy jazz standards it's a real expression. Some people can express themselves really well that way. I know I could. Now it's hard for me to play through changes like that. But when you take that and put it into your rock playing, you can come up with some nice results. It works the other way, too. It's always nice to hear a jazz player add rock influences. The stuff Joni Mitchell did with Jaco is a good example. I never went out and bought a jazz record, because I didn't have the money. I listened to tapes in the library. While we're at it, the same holds true for classical music, which seems to be one of the points rearing its head these days in rock. What Yngwie Malmsteen is doing with classical music in rock makes him like a giant among minnows.



Debbie Leavitt/Pix Int'l

GUITAR: I understand that like many before you, good luck played a big part in your steps toward becoming a professional?

STEVE: I'm a very fortunate guy. I got involved with Frank Zappa when I was 18. But then, I saw what I wanted to do and worked hard for it. Somebody had given me Frank's home number when I was 15. I tried calling him for quite a while and never got through. Finally, one day, he answered the phone and lucky for me he was in a good mood. I told him I was a big fan and how inspirational his music was to me. I said I was a guitarist and had some Edgar Varese scores I would like to send him. He gave me his address and started telling me about Vinny Colaiuta and asked if I wanted to talk to the guitarist that was in his group now (Warren Cucurullo). I spoke with

Warren for a bit and then said, 'Frank I know you probably get a lot of this,' and proceeded with the usual rap which asked if he would like to hear my guitar playing and criticize it for me. He said sure, send a tape. I did. I also sent him a transcription of *Black Page*. When he got the tape and listened, he was pretty blown away. He said you play incredibly and your transcribing is ace. I'd like to try you out for the group. I had no idea he would want to try me out for the group! I told him I was 18 and he flipped.

GUITAR: How different was your sound on the tape you sent him from what we now expect from you?

STEVE: Now I'm a lot more mature. On that tape it was all guitar stuff with a fusion band. My timing was out to lunch, but I had a lot more chops in college than I have now. I could play so fast then. That was one of the things I think impressed him because it was fast and musical. It sounded like I was a trained musician, which also turned him on. He couldn't audition me at 18, since I had no experience, but I moved out to L.A. and started transcribing for him. When I was 19 and 20 I went down to rehearsal and had already recorded with him (**You Are What You Is**). He was preparing to go out on the road and I played a bunch of songs with the band and he hired me for the gig. We went out and recorded the live **Tinsel Town Rebellion** which was released before **You Are What You Is**.

GUITAR: How did you feel bout Frank's style of being very firm with the band? You are hired to fulfill his vision of the music.

STEVE: I had no problem with it because I knew why I was there. I wasn't there to solo or write songs or show off my abilities. I was there to perform his music the way he wanted it, as best I could, with discipline and character. That's what I did.

GUITAR: Does that become tedious after a while? Didn't you want to throw in a bit of your own?

STEVE: I did throw in my slight interpretation. If I didn't love Frank's music so much and didn't respect him like I do, it would have made me miserable. A lot of people can't do that. They start plotting and planning, making their own groups and what not. To be honest, I was more interested in playing for Frank than anything else, even playing my own music. My whole heart was into playing his music. I worked on it every day. I loved practicing and used to thrive on getting new music to learn. That dedication to Frank's music is what you need to have to work with his band. Everybody says, you worked with Frank Zappa? You must be a great musician? True, in order to play Frank's music you have to have a certain type of schooling, but then again, the reason why Frank hires people is because of their discipline, patience and their whole overall attitude. He finds what you can do best and gets you to do it.

GUITAR: Which are your favorite Zappa compositions and why do they stand out for you?

STEVE: *Gregory Peckory, The Black Page, 20 Small Cigars,* and *Who Needs the Peace Corps?* When I heard *Gregory Peckory* tears of joy filled my eyes. I couldn't believe that a rock 'n' roll musician who gets on stage in front of 10,000 people and plays the guitar very loud actually wrote this stuff down. It's all in notes and it's all performed. It's comical, serious and funny. *Black Page* floored me because of its density. It opened my eyes to a whole new form of music and introduced me to polyrhythms. It was so technical and yet so musical.

GUITAR: Why did you part ways with Zappa?

STEVE: He stopped touring so I started doing my own project.

GUITAR: At points your two **Flexible** solo albums sound almost too much like Frank Zappa.

STEVE: I played with him for three years and had been writing down his music for a long time. He is one of my biggest influences. How could it sound like anything else? I'm not ashamed of that. I'm very comfortable writing in 5/8 and once you're playing in 5/8 or 7/8 and start with some fast notes you sound like Frank Zappa no matter who you are. You could have said it also sounded like Brand X. The thing that also turned me on to Frank was his use of comedy in music. He could make you smile over a couple of notes, not even what he said. This is something I've always felt within me. That's going to show up regardless of who my influences are.

GUITAR: What happened after Zappa set you loose?

STEVE: I wanted to play in a rock group. I put my own band together and we were losing too much money. I decided I wanted to play in a half way established rock group. I heard Alcatrazz was looking for a guitar player.

GUITAR: Were you a fan of Alcatrazz or Graham Bonnet?

STEVE: I heard the record and found out the type of music they were playing at the time wasn't really what they wanted to play. Yngwie wanted to play more of the classical rock thing and they weren't into that. I knew when I got involved that it wasn't going to sound like the *old Alcatrazz* because *I* don't write or play like that.
GUITAR: It's hard to step into somebody else's shoes like you did.
STEVE: It was hard but a challenge. It was fun because it kicked me in the ass. That's another reason I joined the group. I was looking for a challenge. I learned a lot from having to learn some of Yngwie's parts. He has a lot to offer.
GUITAR: What are his greatest strengths?
STEVE: His speed and clarity. I can tell as he's getting older that his writing is maturing into something nice. I see what he's trying to do. I think he is going to be the father of that type of sound, whether it gets popular or not. He'll be in the *forefront of serious* classical rock. There is a place for that and he does it really well. Anybody has a lot to gain from it as long as they don't let their influences dictate their identity.
GUITAR: I noticed that your playing on **Disturbing the Peace** was not that different from on the **Flexibles**.
STEVE: I know what I wanted to do and what the band needed to sell records. It sure wasn't the *Attitude Song* or *There's Something Dead in Here*.
GUITAR: Yet the guitar parts were not the root/5th of heavy metal.
STEVE: That was another thing I was trying to do. I've got my own goal, which is introducing a new concept to rock. I'm doing it rather slowly but surely. My influences are Frank, the whole polyrhythmic school, and the sound in my head of trained musical thought. I want to apply those into a rock sound. It's in the same respect that Yngwie is applying classical to rock. In order to do it successfully I have to start out slowly. **Disturbing the Peace** was not your average heavy metal. It didn't have mundane chord changes. A lot of people say how can you go from Zappa to **Flexible** to Alcatrazz? It's very simple; it's just a different aspect of rock that I'm trying to do.
GUITAR: Has playing the guitar become secondary to songwriting?
STEVE: It varies. I can concentrate my energy on one thing at a time and become successful at it. When I was young it was getting my technique and chops together. When I was at Berklee it was getting my theory together. With Frank it was transcribing and getting my parts together. After that I dedicated all of my energy to building a studio and then to writing. The whole **Flexible** thing started because a guy in Hollywood, who had a magazine, wanted me to write for a small orchestra. We were going to advertise in the magazine for people to play the music. I wrote for two and half solid months. Now I have 10 *orchestra* scores for a 25 piece orchestra. When I found out it wasn't coming down I was going to record it myself and put it on an Evatone flexi-disc. That's when I put all my energies into recording what turned into the **Flexible** records. All this time I hadn't been playing the guitar. When it came time to record **Flexible** my guitar playing suffered. The stuff on **Flexible** is okay but I was struggling to try and even play clean. When I started my band, all my energies were expended on getting the group together and teaching them the music. I still had no time to myself. When I joined Alcatrazz I realized I had to start concentrating on my guitar playing again. When we started the record I still couldn't practice because I had to write the music and teach it to everybody. Only recently have I been concentrating on my solos. I feel I'm playing better now than I ever have in my life. For the next year or so all I'm going to do is concentrate on guitar playing.
GUITAR: Do you have a daily regiment?
STEVE: I record tapes to play on and do certain technique exercises. For the two-handed stuff I use a drum machine. I record myself playing and listen back to hear what sounds good or bad. To me that's as important as anything else. I'd like to stress that to musicians who are learning and practicing. Recording yourself and listening back is very educational.
GUITAR: **Disturbing the Peace** is your first time out as a soloist. What elements make up a good solo?
STEVE: It's relative. I can appreciate a solo that I don't even like. To the average person in the rock 'n' roll industry it's probably just something that blows them away. Van Halen has a fire in his playing, an innocence. You can play two notes for the whole solo but if the attitude is there it's going to be an effective solo. People say Yngwie plays so fast, but there's an attitude there and that's why it's acceptable to certain people. Take Eric Johnson, I love his playing. He has his own approach. When you know people, their personality, you know what makes up a good solo for them. It's hard for me to turn on the radio and hear what I consider a good solo. What I consider a good solo in a commercial sense would be different from what I would consider a good solo in a musical sense. In the commercial world if it gets too flashy or too musical it might not be acceptable. That's one of the things I had to be careful of with Alcatrazz. It's not a flashy guitar record in my opinion, but there's some interesting things on there. It doesn't have indulgent guitar playing. It's not *The Attitude Song*.
GUITAR: What are your favorite solos on **Disturbing the Peace**?
STEVE: My favorite solo is on *Sons and Lovers*. I like the backwards guitar and the sitar stuff on *Desert Diamonds*. *God Blessed Video* was very intricate. I used a Roland 3000, getting a stereo echo at 120 milliseconds. The whole song is based around this and the two-handed technique, causing double stops on each note. I also liked what I played on *Mercy*, but not how it sounds. In fact I'm appalled at the whole production of the album. It's all personal taste, but I have the master tapes and a 24-track studio in my home. I'm going to remix the whole record on my own and I doubt that anybody will hear the remix but me. But I'll be happier hearing it the way I think it should sound. Did you have a favorite on the album?
GUITAR: I liked *Video*, *Painted Lover* and *Lighter Shade of Green*.
STEVE: I used a tiny guitar on *Painted Lover*. Originally *Green* was going to be an intro for *God Blessed Video* but the song order got changed around.
GUITAR: What happened to Alcatrazz? Did you ever go out on the road with them?
STEVE: We went out on a scorching two week tour. There was no money to survive on the road and because we weren't on the road sooner, which I blame on the management, it became time for the band to start working on another record. We played three gigs before they asked us to make another record. I didn't feel comfortable with that. When you sit around for a year you get stagnant. I had to play live. On top of that, Capitol wanted me to begin work on my solo album, which would have meant I had to stay in the studio for another six months! That was one reason I left the group. A surprise project also came up, but that's for another interview.
GUITAR: So what did you do while Alcatrazz was dormant?
STEVE: I did all the guitar parts on the next Public Image record. Bill Laswell produced it. I did the parts while Alcatrazz was on tour. I just flew in on my days off. It's great. Ginger Baker is on drums! I hope to do some more work with Bill in the future. Maxine, the guitarist from Madam X, is doing an Ep which I will be working on. Then there's that secret project and hopefully my solo album.
GUITAR: Let's talk equipment. The album credits on **Disturbing the Peace** mention Charvel, Jackson and a company called Performance.
STEVE: That was a guitar built for me by a store in Hollywood. My main guitar is a hideous looking green Charvel. It's had a Floyd Rose on it but I endorse Kahler. They both have advantages and disadvantages, but the Kahler has more potential to be my favorite. Their new stuff has a thicker bar and heavier string tension. You can rest your wrist on it and it will not go out of tune. When they lick the sustain problem with their rollers they will have one hell of a tremolo. For pickups I use DiMarzio X2N's. I think I'm going to have them make me a pickup which is a little different. Grover Jackson wants me to try out his pickups. I will use a variety, including Seymour Duncans. But for the most part I use the DiMarzios. Most of my guitars have a volume and tone control. The Performance guitar has three humbuckers with split coils that go in and out of phase. I can't use that live because when I jump around I hit five buttons unintentionally. For amps I use a Carvin head because they have a good frequency response and are very powerful. I use them with Celestion speakers in a Carvin cabinet. My pedal board uses a Super Overdrive into a Cry Baby Wah. I have a rack with two Roland 3000 DDL's. One is used to echo the whole setup and the other is used to make the whole setup stereo. But before it goes through stereo chorusing it runs through a Lexicon PCM 60 Digital Reverb.
GUITAR: As one of the players revolutionizing the use of the tremolo bar, do you feel it can also easily become a crutch?
STEVE: I use it way too much for a lot of people, but it's part of my style. If a guitar started out with five strings on it and somebody came out with a six string model, people would say it was a crutch. No it isn't, it's an innovation. The thing with the bar is if you misuse it, it sounds awful. If you overuse it, it won't be readily acceptable. That's when people started having doubts about it. Lately my playing has consisted of bar usage and the two-handed technique. People say I use it way too much. That's okay if they say that because that's what I want to do. It sounds good to me. People who criticize don't know what I'm trying to do. I'm trying to develop a new form of playing. Because it's not the norm, it won't be readily accepted, but just wait and see. ■



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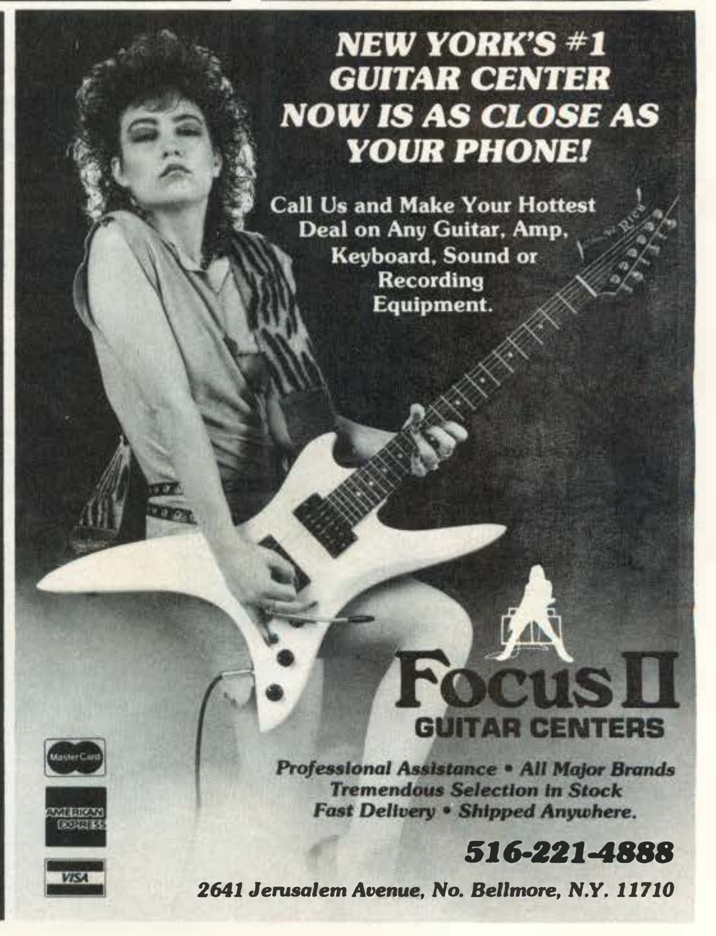
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Send Your Guitar Questions To:

GUITAR QUESTIONS

by Barry Lipman

P.O. Box 1490, Port Chester, N.Y. 10573

QUESTION: *How can I replace the truss rod in my Les Paul?—Carlos Gomez/ Sacramento, CA.*

ANSWER: With great difficulty! You must be prepared to do finishing and fret work as well as the fine woodworking involved in the actual replacement. Taking a lot of basic skills and technique for granted, I'll outline the basic steps.

These steps will work for most guitars whose truss rods were installed from the fretboard side of the neck. Obviously, guitars whose rods were installed through the back of the neck will require a different procedure. You can usually tell these by the truss rod cover inlay strip running down the back of the neck.

If bindings line the fretboard, you will have to carefully peel them back, starting from the corners farthest from the peghead. Scoring along the edges with a sharp stencil knife before you peel the bindings off will minimize chipping.

Remove a fret about six inches from the body end of the board. Use an Exacto razor saw to cut the fretslot down to the neck wood.

Use an infra-red heat lamp to soften the fretboard-to-neck glue-joint. A couple of layers of aluminum foil loosely folded over several thicknesses of paper towel will protect the surfaces adjacent to the part being heated. Be sure the foil's shiny side faces the lamp.

When the heat-lamp causes the sap in the board to bubble and steam a little, you should be able to start working a painter's putty knife in between the board and the neck. I usually begin with the tips of the corners, working the putty-knife from both sides of the board.

After removing the end section of the board, the truss rod cover inlay strip should be visible. Chisel out the strip to reveal about four inches of rod.

Pry the rod's anchor up with a screwdriver and grab it with a pair of vise-grips. Be sure the rod's adjustment nut is off and pull firmly with a twisting motion. The rod should slide out, if a bit slowly at first.

A new rod can either be purchased from the manufacturer or fabricated from a length of $\frac{3}{16}$ drillrod, available at most industrial supply stores. You will need a $\frac{10}{32}$ die to form the threads on one end.

If making your own rod, the simplest way of anchoring it is to make a 90 degree bend $\frac{1}{2}$ to $\frac{3}{4}$ of an inch from the end. A $\frac{3}{16}$ inch hole should be drilled at the location of the original anchor to receive the bent portion.

Insert the rod in its slot. Using wax for lubrication, twist and push it in until it can be anchored. A new section of inlay strip should be glued in using yellow (aliphatic resin) glue. When it has dried and been trimmed flush, glue back the fretboard.

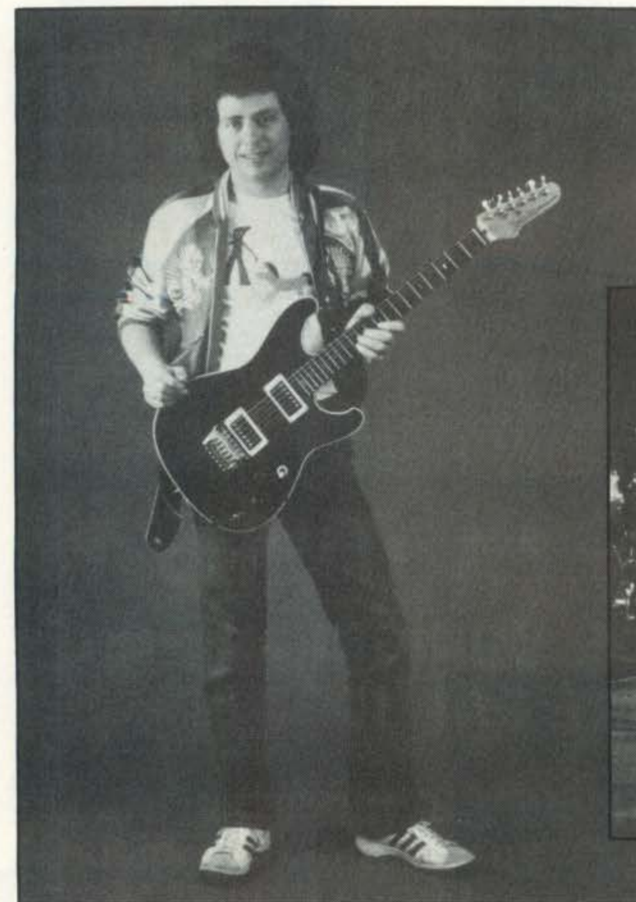
To prevent sliding during glue-up, first clamp dry in perfect alignment. Remove a couple of frets and install some temporary positioning screws. If you use small screws, the frets will cover up the holes and leave no traces.

Glue up with white (polyvinyl resin) glue to ease future removal. You can now replace the bindings and do any required touch up work.

I recommend a complete fret-job and board leveling to eliminate any unevenness. Be sure to pre-load the truss rod slightly to allow future adjustment in both directions.

If this seems a bit involved, that's because it is. With some previous experience at woodwork and fretwork, you should be able to see your way through without too much difficulty. If you are inexperienced but feel up for a major challenge, please try this on a disposable guitar first. While this job could cost several hundred dollars to have done professionally, it may cost your guitar's neck if done carelessly, so good luck to you if you try it yourself! ■

For Readers of GUITAR for the



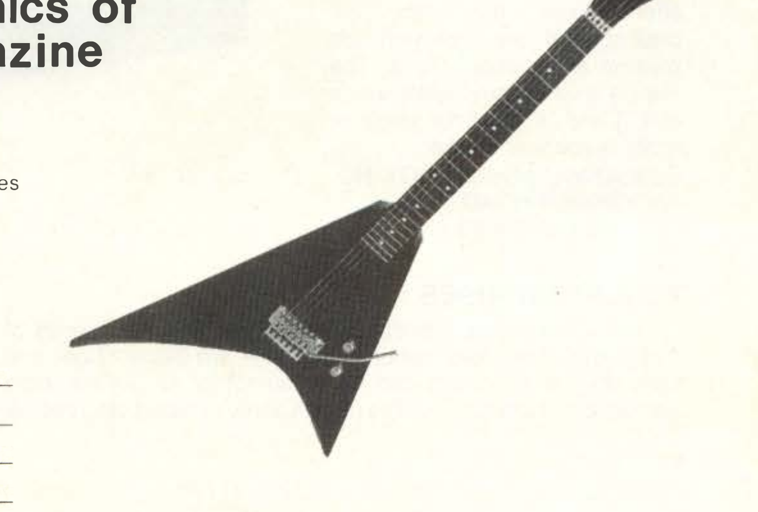
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Sundown Technology, Inc. introduces the *all-tube* SDR100H "Rebel 100" and SDR50H "Rebel 50," 100-watt and 50-watt lead heads, respectively. The Rebels feature an all-new preamp, designed specifically for searing leads and smooth sustain. Elaborate gain and tone controls create a wide range of lead sound, and offer a gain-boost that is activated at the front panel, or by remote footswitch. The heavy-duty output section features the exclusive Sundown "Governor" (TM) for precise control of output stage overdrive, the patent-applied-for "RMS" control for actual output power control, and "Presence" control. Each Rebel provides two effects loops: one within the preamp and one between the preamp and output stages. The Rebels also accommodate loads of 4, 8 and 16 ohms for single or multiple speaker stacks.

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The Seymour Duncan 4x12 speaker cabinets have just been upgraded from Celestion G12K-50 speakers to Celestion G12K-85 speakers. Also, all speakers will be front loaded instead of the former rear loaded. These changes make the sound more alive and add better projection and dispersion. The increased manufacturing costs have been absorbed by Seymour Duncan and the cabinets continue to list at $799.

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WD Pickguards introduces its all new "Animal" series of pickguards. The initial patterns available are Zebra, Tiger and Leopard. These colors can be obtained for all guitars, both domestic and foreign, in WD's usual variety of pickup and control configurations.

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Vision, a new electric guitar line, is now available at your dealers. Ranging in price from $239 to $449, Vision guitars and basses offer fantastic value. All guitars come standard with a vibrato tailpiece. A fine tuning vibrato with lock nut is also available. The basses feature two pickups, a fast neck and are well balanced.

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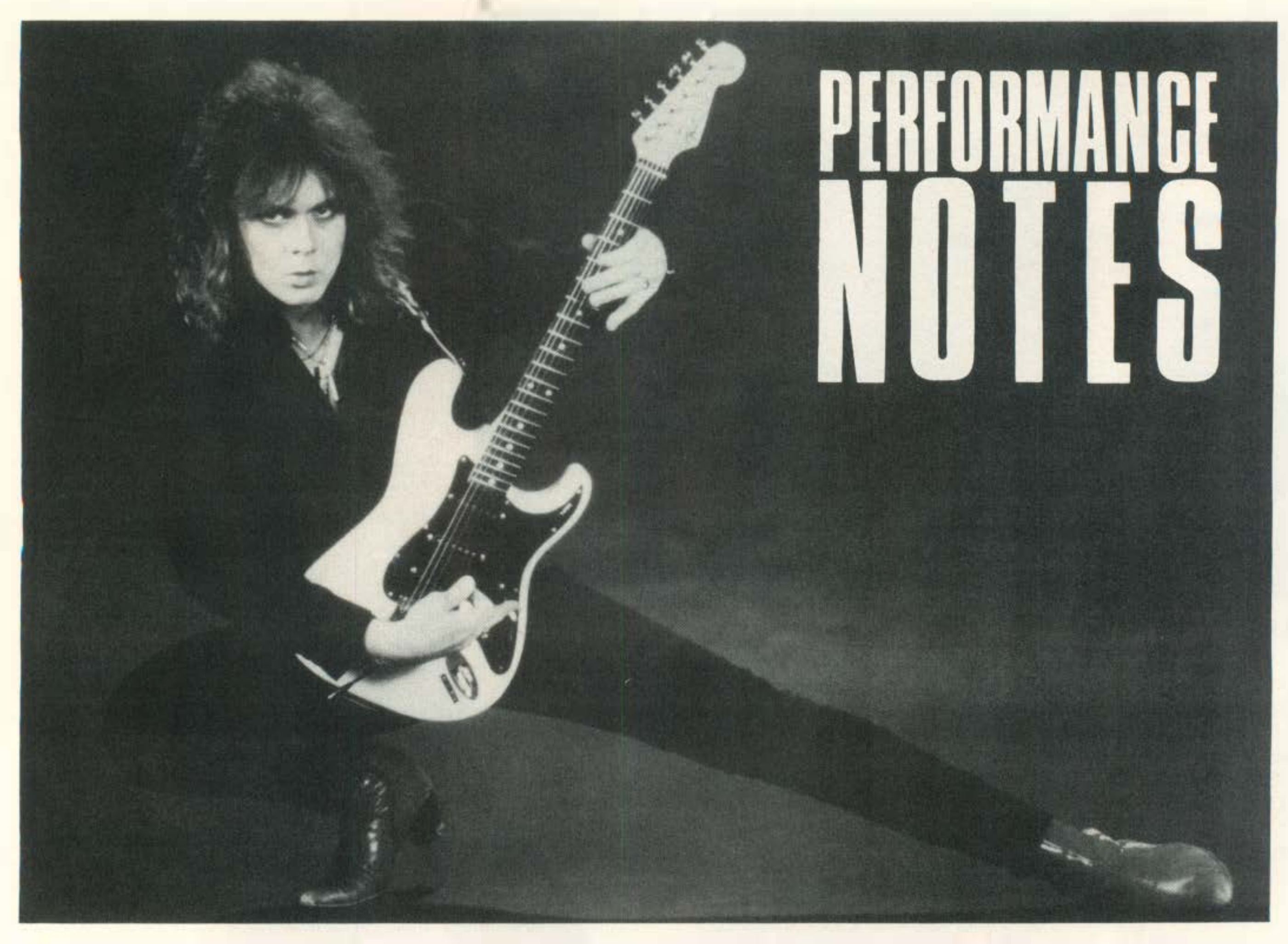
Nady Systems, Inc. has added eight new models to the company's line of professional signal processors. The new offerings include a Guitar Exciter and Compressor, a Bass Exciter and Limiter and a Distortion-H pedal. Nady effects pedals are of rugged metal construction, and utilize noise-reduction circuitry for extremely quiet operation. Features include active silent switching, dual LED status indicator, non-skid rubber bottom and luminous ID sticker. The pedals are powered by a standard 9-volt battery and use little current for longer battery life. Batteries are easily changed via a convenient access door on the units.

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ZION GUITAR TECHNOLOGY

Zion Guitar Technology has announced the availability of their series II Turbo guitars featuring 22 fret custom designed necks, ebony fingerboards, graphite nuts, new Resonant Peak Control for EMG pickup systems and Custom Graphic Finish by Wayne Jarrett. In conjunction with EMG pickups, Zion Guitar Technology has developed the Turbo Pickup Assembly which consists of two SA Single Coils and one '81 Model Humbucker in the bridge position. A unique feature of this assembly is the Auto-Split position built into the five-way switch, whereby you can get the humbucker in split mode with the middle pickup and go directly to full humbucking without the need of an extra switch. Standard to this assembly is the Presence Control that replaces that second tone control giving the extra benefit of a 6db midrange boost at 2000 hz. This adds up to an extremely versatile system for live or studio application.

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BLACK STAR

Black Star shows off the many facets of Yngwie's singular style. Whether he is playing subdued acoustic guitar or blazing pyrotechnics, he is unmistakably Yngwie - the newest and perhaps most striking proponent of the Teutonic-Slavic Weltschmerz (as in Bach/Beethoven/Brahms Germanic brooding minor modality) School of Heavy Rock. The highlights are numerous and noteworthy:

1 The opening guitar piece is a classical prelude (as one would expect) to the larger work. It is vaguely reminiscent of Bach's *Bouree* in Em with its 3/4 rhythm and use of secondary dominant chords (i.e. E/G# and F#/A#). To maintain the proper performance, fingerstyle is a must. Some of the chords are rolled (indicated by ⌇); here each of the individual fingers arpeggiate (in R.H.) the chord form is a broken chord, lute-style manner. The rubato tempo (free time) allows the section to breathe.

2 The open harmonics are played close to the bridge for maximum clarity and tone. Use the thumb exclusively, if you prefer a warmer sound. Each note must ring out to its full duration, forming an Em9 chord. This concept is similar to the strings of harmonics in Villa Lobos *Prelude #4* in Em (a classical guitar standard). Yngwie plays an Aria nylon string acoustic with a cutaway.

3 The Strat enters with a clean tone (volume backed down). Here the raked and rolled arpeggios are the materials for motif development, which are elaborated on through this section. Keep the rhythm of the broken chords even and exact, as they are melodies not mere decoration. (Grace Note raking: ♪ or ♬♩ is done quicker and as ornamentation). Notice the additional tone implying an Em Aeolian mode: E F# G A B C D.

4 The passage at the close of the guitar's exposition is similar to the effect used by Van Halen in *Cathedral*. Quick volume swelling (<♩>) on the volume knob or pedal is combined with one echo repeat at approx. 700 ms. It can also be done by hopping very briskly with the L.H., hammering-on (no picking) to the fretboard, to create the repeated note. In either case, *only* the L.H. plays. The result is akin to spiccato ("bouncing bow") classical violin technique. It is the first of many references to classical violin mannerisms. Note the arpeggio as melodic contour again.

5. The harmony guitars enter and create an electric "chamber music" atmosphere. Gtr II uses pickslides and GTR I uses vibrato bar dive and return. These are combined in the mix for a kinetic effect.

6 Notice the strict attention to detail. Even the raked embellishments are harmonized! Here the raking is more like Blackmore's approach of slicing through the chord shape to a principal melody note. The theme melody is derived from Em harmonic minor mode: E F# G A B C D# E.

7 The move to B, the dominant step, (another Baroque—Classical harmonic gesture) features the use of combined Aeolian mode and Harmonic minor (E F# G A B C D D#) scale (one of Yngwie's favorite devices). The pyrotechnics begin to emerge from this point on in the composition. Use alternate picking to define the staccato notes and be careful when using legato (hammers, pulls and slides) to incorporate them within the rhythmical whole of the line. Yngwie's lines are very precise, metrical and clearly articulated.

8 This is a diminished chord sequence, based on the classical relationship of C diminished: C D# F# A (chord) to B major in a Harmonic minor mode: E F# G A B C D#: (diminished notes underlined). The theory is not as important as the proper technique to execute this precarious phrase. Pay close attention to the position shifts (Yngwie is a master of the neck) and the use of symmetrical fingering forms. The diminished chord is totally symmetrical up and down the board: C A F# D# C A etc. The understanding of this aspect is essential to smooth performance of diminished arpeggios. The fingering repeats every three frets. The feeling of this is like some of Paganini's violin passages.

9 Bend into the second theme statement (on repeat) with vibrato bar to create a sliding portamento slur into the melody. Keep bar slightly depressed and gradually return to pitch with hard slide. Time your slur to match rhythmically with the theme repeat.

10 The pedal tone sequence played in the solo is again very classical in character. Play all the notes on one string for ease of picking and to

develop a wide stretch.
11 Em (Harmonic minor) scale put into four note sequence groups are so typically virtuoso/violinistic and are a staple of Yngwie's longer lines. Note the pronounced rhythmic accenting of the first note in series. Pick a little harder on these to establish a strong punctuating effect.
12 Note also the intrinsic playing with time throughout the solos. The laying back (deceleration) of the time again allows the music to breathe and adds a relaxed quality to the extreme metronomic pace of a lot of melodies.
13 The combined use of bending, vibrato (finger) and R.H. tap-on techniques create a very expressive and slippery melody. Both hands must be synchronized and attention should be focused on keeping the pitches exact as the hand's interaction changes the intervals. Hold the bends as notated to assure proper intonation.
14 While these speedy arpeggio flurries are somewhat reminiscent of Blackmore's frenzied wide raking, they are actually quite measured and exact and require a tremendous amount of hand shifting and stretching as well as precision to accomplish. The concept is more related to virtuoso violin etudes than standard guitar vocabulary. Note the background guitars I and II (stemmed appropriately) re-entering and suggesting a recap to the theme. 𝄋

The coda solo features even more outstanding pyrotechnics, arpeggio work, double hand tricks and scalar/modal combinations.
15 This passage can be played with one or two hands. Its tap-on range is within reach for anyone with a wide stretch. However, it is simpler, stronger and more in keeping with Yngwie's virtuoso show-off stage antics (a la violin demon Paganini) to do it double handed. Quickly tap-on and pull-off the first note of each group, the rest are all legato. This pattern moves into a rather complex series of argeggio jumps and then into rapid scalar sequences and yet more arpeggio climbing. Practice each phrase very slowly, repeating it continually and building momentum in your study. Next, slowly join the particular phrases together one at a time. Use this procedure throughout the transcription and a better comprehension of the style will result.
16 Again, watch the bend-to-tap relationship. Hold the bend while working with the R.H. to change the pitches and then pull-off (tap-off) to the already bent tone. The bend is slightly released (to half step) while tapping.
17 Palm-mute (PM) the first section of passage to impart a dampened (but not muffled) sound to the ascending sequence. Gradually lift palm off during the fast line to change timbre (when the notes are all on the first and second strings).
18 This note is bent very wide. Note the bend of a perfect fourth, and subsequent wide vibrato (again of a perfect 4th). This hints of a radical hand vibrato style similar to Uli Roth, another of the Central European hard rockers.
19 The subtle vibrato bar phrasing (slightly like Allan Holdsworth) adds a flowing smoothness when combined with legato L.H. approach. The floating tremolo system is mandatory to achieve this effect; it must move back and forth to bend and release the pitches in an arching vibrato sound. Be careful to maintain an evenness in the L.H. legato notes and dive the bar only a half step to "scoop into" notes. Yngwie used a Fender Strat with DiMarzio pickups and scalloped fingerboard into vintage 50 watt Marshalls for the electric guitar.

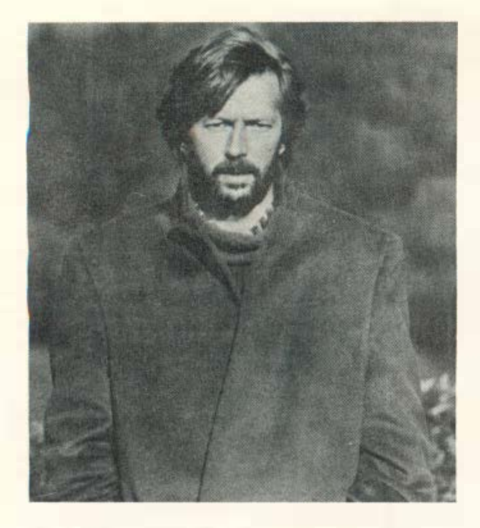
The bass line was also played by Yngwie. Notice the use of Harmonic minor (Mixolydian mode) in the B major section and the Baroque Concerto Grosso (Handle/Bach/Vivaldi) style running bass line counterpoint as well. He used an Aria bass.

Wolf Marshall

BLACK MOUNTAIN SIDE

One thing that set Jimmy Page apart from his contemporaries in the 60s was his penchant for recording acoustic numbers. They served to showcase his eclectic nature and creativity. This tune requires the open tuning DADGAD which sounds a D sus4 chord. This tuning enabled him to simulate sitar-like sounds, especially when sounding three or more consecutive scale tones at a time. Jimmy fingerpicks this tune. Since there is no syncopated pattern to set up for the whole tune, I suggest doing what is most comfortable for you, using the thumb for the bass notes and single note lines. The only technique to be wary of is a "rolling" type of fingerpicking pattern used in bars 7 and 17; the 32nd notes on the upbeat of one are sounding by picking the open G string with the thumb and hammering onto the second fret with the fret hand, and then picking the top two strings with the index and middle fingers in rapid succession. Once you've memorized this tune try to give it a lively bouncy feel. Playing in this tuning is a welcome break from standard tuning and can spark some creative inventions of your own.

Andy Aledort



FOREVER MAN

The rhythm part for this tune has been slightly simplified. I've "standardized" the verse and solo section rhythm part for both guitars, based on what E.C. and Steve Lukather played in the first verse. This will give you some room to add rhythmic ideas of your own to the part.

Even though you may not sing, consider this tune a good opportunity to learn comping for yourself as you sing. This part is basic and easy to feel. It never hurts to round out your musicianship.

The guitar playing the "Sus 2" chords should follow the same rhythmic patterns played by the primary rhythm guitar, as noted. However, what may improve and broaden the arrangement would be for the secondary guitar to play longer note values in general. A flexible example is as follows:

B♭sus2 Csus2 Dm

From the standpoint of arranging, it's a good idea to free rhythm parts from each other in this way, to cut down on excess traffic.

The guitar solo is brief and easy to commit to memory. The feeling is undeniably the blues, so dig in and try singing with your guitar as well.

Kenn Chipkin

KNOCKING AT YOUR BACK DOOR

Ritchie Blackmore is all over this track. His rhythm guitar work is colorful and multi-textured and his lead guitar playing is typically aggressive and distinctive. Let's examine some of the highlights:

1 The sparse ensemble line here is played very staccato—with a perfect balance of mute and pitched timbre. Take care to mute just enough to allow the actual note to sound as well as the muffled effect. This is accomplished by a combination of light fretting (finger raised after each note) and palm (pickhand) muting on the string. Notice the subtle use of the Phrygian mode (in G: G A B C D E F) and rubato (free) time to create a mysterious and haunting mood to the intro. The polychordal harmony Fm/G is further derived from phrygian and provides a 20th century modernism to the section.

2 Rhy. Fig 1 is unmistakably Deep Purple. Blackmore's diad (two-note chord partials) riffs have become trademarks in his writing and rhytym style (i.e. *Burn, All Night Long*).

3 So are the broken chord arpeggios that he employs in the verses, an obvious solution to the age-old problem of expanding basic power chords into more interesting rhythm textures.

4 Blackmore also colors the accompaniment with contrapuntal melody lines in the prechorus (counterpoint to bass and vocals).

5 Blackmore uses the vibrato bar dive to spice up the entrance into the second verse. The basic idea is this: Push the bar down to slacken the string (5th string fretted at 7th fret) quickly and then allow the note to gradually return to pitch (within time) by easing pressure on the bar.

6 The first guitar solo reveals that Blackmore is still an explosive and innovative guitarist. Notice the use, again, of the Phrygian mode (this time in F#: F# G A B C# D E) but with a quirkiness which is typical of Ritchie's approach. The G major aspect of the mode (G A B) is played against the F#minor background tonality—resulting in a sound which is a bit "outside" for conventional rock.

7 The pulloffs (in cascaded patterns) emphasize the frantic sound even more.

8 Blackmore flirts with the Aeolian mode (in F#: F# G# A B C# D E) as melodic contrast here. This phrase, as well as **6** should be learned slowly, with special attention given to the rather unorthodox fingering—Blackmore tends to move from open to fretted string positions in a very unpredictable way. **7** Moves from the natural minor mode to harmonic minor and back.

9 The funky feel conveyed here relies on heavily ghosted notes (expressed as Xs) to occupy rhythmical space alternating with rests which create an extreme syncopation. Because of the rhythmical complexity, isolate this passge and listen repeatedly to imbed the feel into your study. Be careful to observe the rests specifically.

10 This is an example of yet another Blackmore trademark—his raking and rolling across the strings to produce a wide glissando arpeggio effect. To accomplish this tricky technique, practice raking the pick across the strings smoothly in one motion (downstroke) while lightly fretting the designated chord form or pitches (fingers lifted immediately after each note). The fretting fingers should also act as a mute to the notes, keeping the pitches from ringing out as a chord would normally. Pick and fingertips must synchronize and follow each other to avoid rhymical ambiguity.

11 Here the main riff (Rhy. Fig 1) is given a slide guitar treatment in the coda, a form of reorchestration. The intervals are all perfect fourths due to physical nature of straight bar. Make sure to keep all on the strings lightly muted to avoid extraneous slide noises. This is done by resting the fingers before the slide (frethand) *gently* on the strings surfaces, allowing only the slide notes to be heard.

12 The outro is all Blackmore in a second solo which builds in melody and intensity till the fade out. Notice the use of fingerpicking plus pick in the doublestop section, to vary the attack. Many of the techniques (raking, pulloffs, ghosting and mixed modes) are recapped and elaborated in this long but exciting rideout.

The bass lines throughout are often contrapuntal and melodic in nature and Roger Glover uses taste and *ingenuity* in the "duet" type fills behind Blackmore's solos.

Wolf Marshall

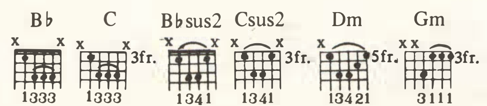
Tablature Explanation page 100

FOREVER MAN

As recorded by Eric Clapton

(From the album Behind the Sun/Duck-Warner Brothers 1-25166)

Words and music by
Jerry Lynn Williams



Tune low E down whole step: ⑥ = D

Moderate Rock ♩ = 112

Cym. & snare

N.C. (Dm)

Riff [A]

Gtr. I

mf

Gtr. II

*Partial P.M.

mp

*This secondary fig. is played partially muted throughout the song.

w/Synth horns no. 1 (below)

Repeat Riff [A] till 1st verse

w/Synth horns no. 2

Synth horns no. 1

mp

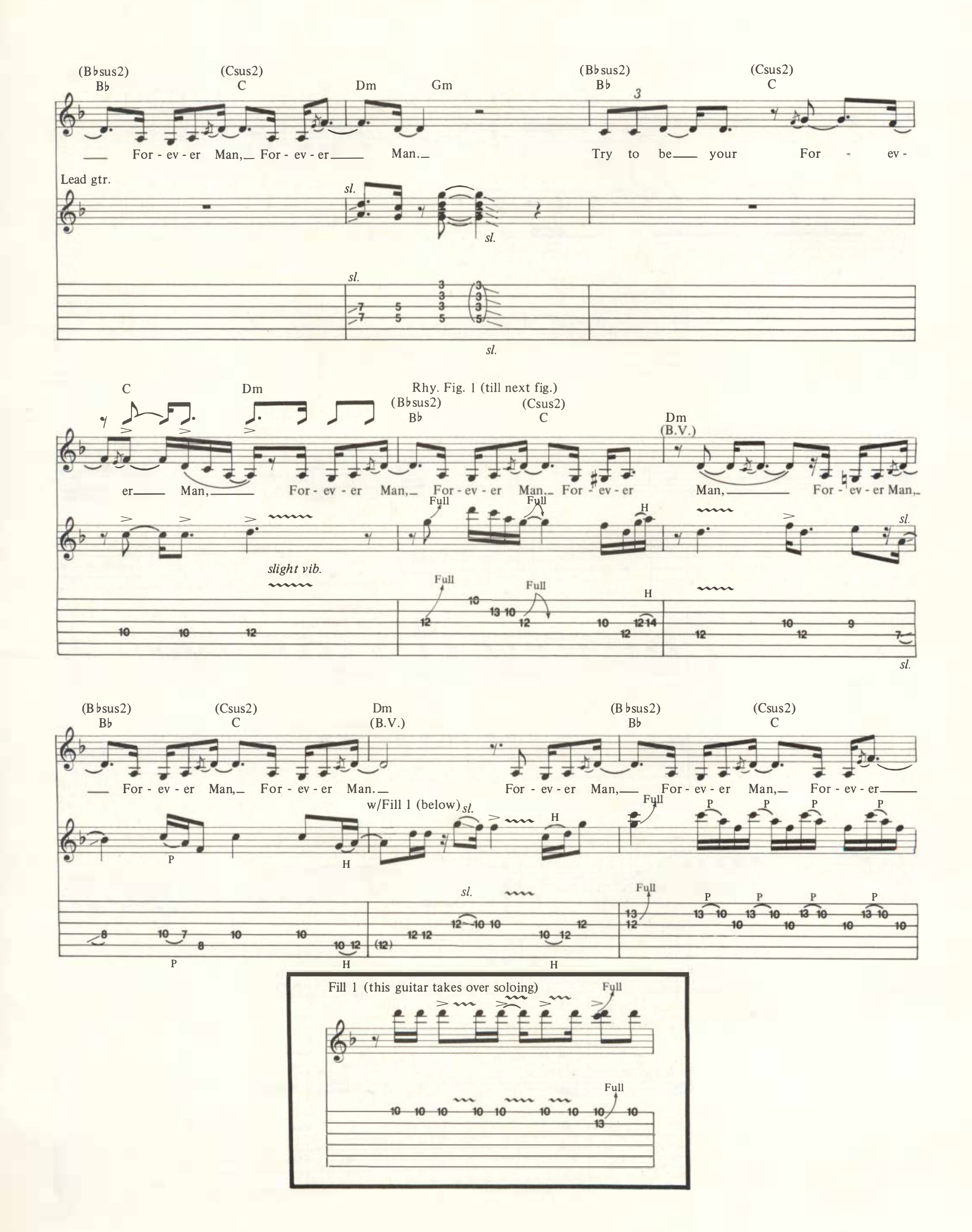
Synth horns no. 2 (1st bar tacet 1st time)

mp


1st Verse
Gtr. II plays chords in parenth.
(B♭sus2) B♭
(Csus2) C
Gtr. II plays fig. below
Dm
How man - y times_ must I tell__ you ba - by, how man - y bridg - es I__ got to__
Rhy. Fig. 1
Gtr. I
sim.
Gtr. II plays fig. below
Gm
__ cross?__ How man - y times_ must_ I ex - plain____ my - self
sl.
(be) fore__ I can__ talk__ to the boss,______ (be)fore__ I can_ talk to
Gtr. II
Csus2
Gtr. I repeat Riff A till 2nd Verse
w/Synth horns no. 1 till 2nd Verse
N.C. (Dm)
the boss?__
mp


2nd Verse
Repeat Rhy. Fig. 1 (Both guitars follow rhy. figures as in 1st verse)
(B♭sus2) B♭
(Csus2) C
Dm
Gm
How man - y times_ must I say_ I love you_ (be)fore you fi-(nal)-ly un - der - stand?_
Won't you be_ my For - ev - er Wom-- an?_ I'll
try to be_ your For - ev - er_ Man,_
(For - ev - er Man!)_
*Overdub vocal line doubled 8va bassa
try to be_ your For - ev - er Man_
Repeat Riff A till gtr. solo
N.C. (Dm)
w/Synth horns no. 1 (till solo)
Gtr. II
Riff A1
mp
Guitar solo (Lead gtr. in standard tuning)
Rhy. Fig 1
8va
loco
Full
1/4
1/2
H P
sl.
slow bend
non vib.
f


(B♭sus2)
B♭
(Csus2)
C
Repeat Riff A & A1 till 3rd Verse
N.C. (Dm)
8va-
Full
P
Full
rake
rake
sl.
3rd Verse
Rhy. Fig. 1
Dm
How man - y times_ must I say I love_ you,
(be)fore you fi-(nal) -ly un - der -
stand?
Won't you be_ my For - ev - er Wom - an,
Gm
Lead gtr.
mf
1/2
try to be_ your For - ev - er_ Man,_
Repeat Rhy. Fig. 1 till next fig.
try to be_ your For - ev - er Man._
(For - ev - er Man!_)
For - ev - er Man,_ For - ev - er Man,_ For - ev - er Man,_
For - ev - er Man,_
*Until end, background vocals denoted by B.V. and are always performed verbatim.


(B♭sus2) B♭
(Csus2) C
Dm
Gm
(B♭sus2) B♭
(Csus2) C
For - ev - er Man, For - ev - er Man.
Try to be your For - ev -
Lead gtr.
sl.
C
Dm
Rhy. Fig. 1 (till next fig.)
(B♭sus2) B♭
(Csus2) C
Dm (B.V.)
er Man, For - ev - er Man, For - ev - er Man, For - ev - er Man, For - ev - er Man,
Full
H
slight vib.
(B♭sus2) B♭
(Csus2) C
Dm (B.V.)
(B♭sus2) B♭
(Csus2) C
For - ev - er Man, For - ev - er Man. For - ev - er Man, For - ev - er Man, For - ev - er
w/Fill 1 (below)
P
H
Full
Fill 1 (this guitar takes over soloing)

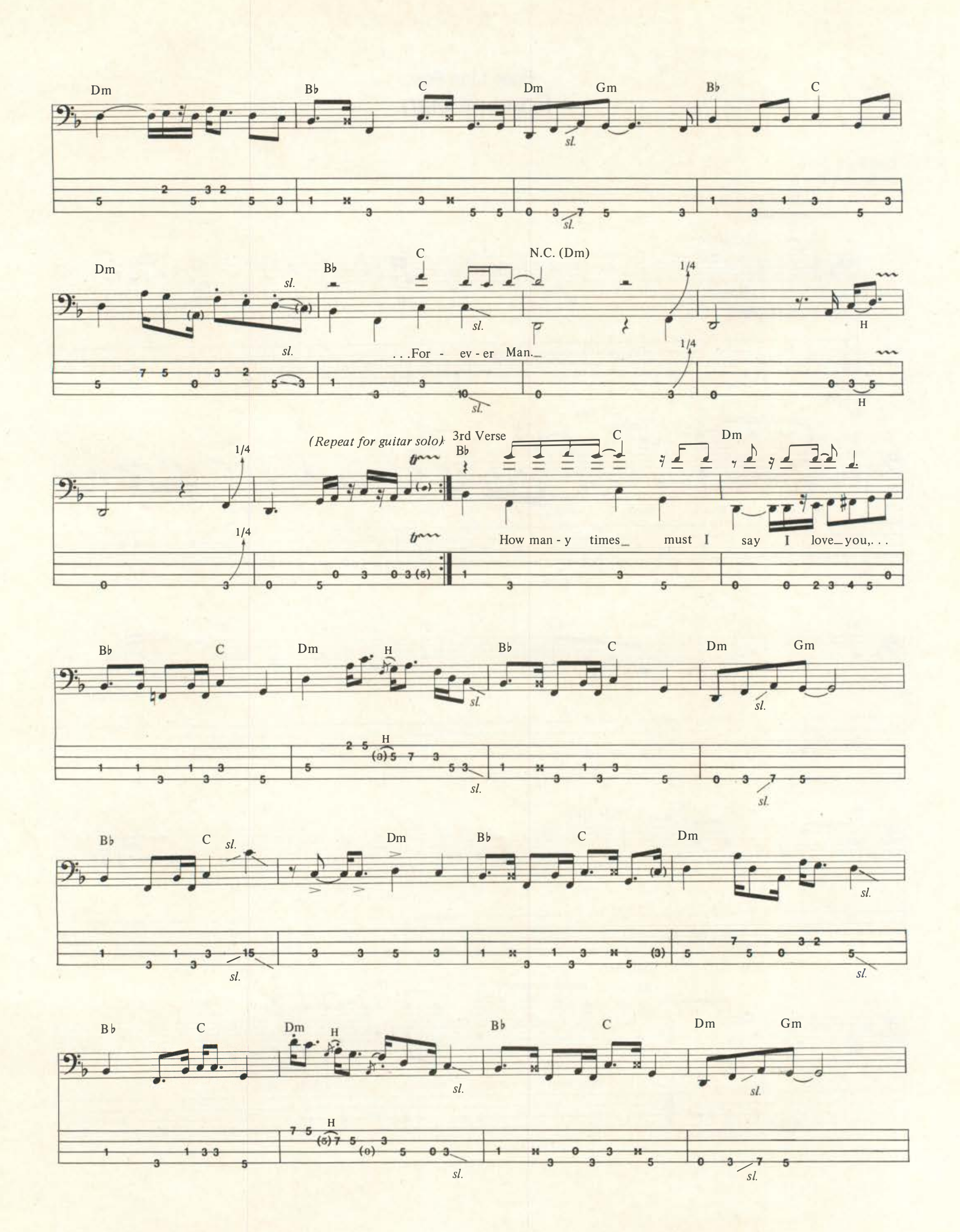


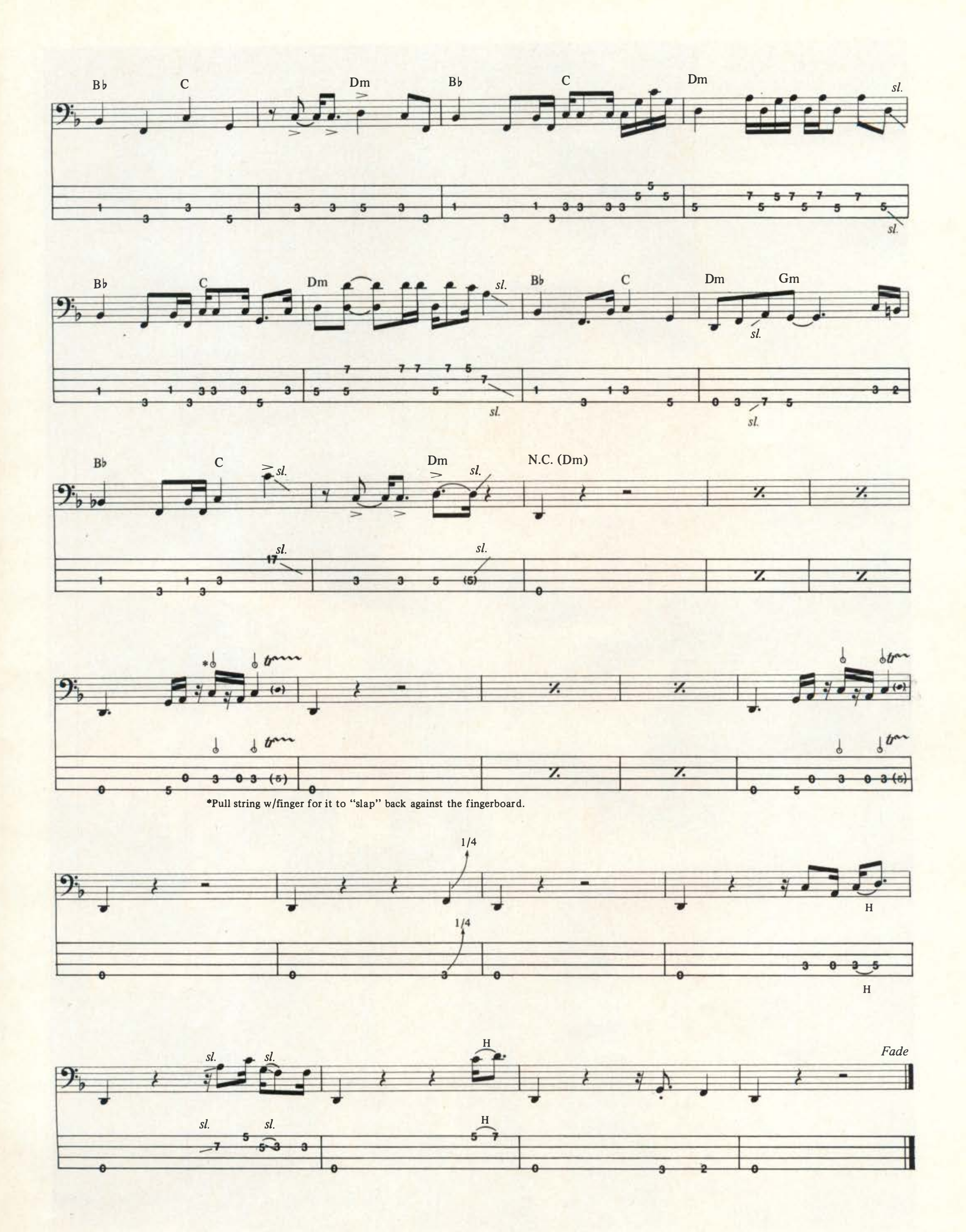
Dm
(B.V.)
Gm
(B♭sus2)
B♭
(Csus2)
C
(Both rhy. guitars)
C
Dm
Man.
Try to be your For - ev - er Man.
Full
Full
P
sl.
Repeat Riff A & A1 till fade
N.C. (Dm)
w/Synth horns no. 2
Lead gtr.
slight vib.
w/Synth horns no. 2 till fade
H
Fade

Bass Line For

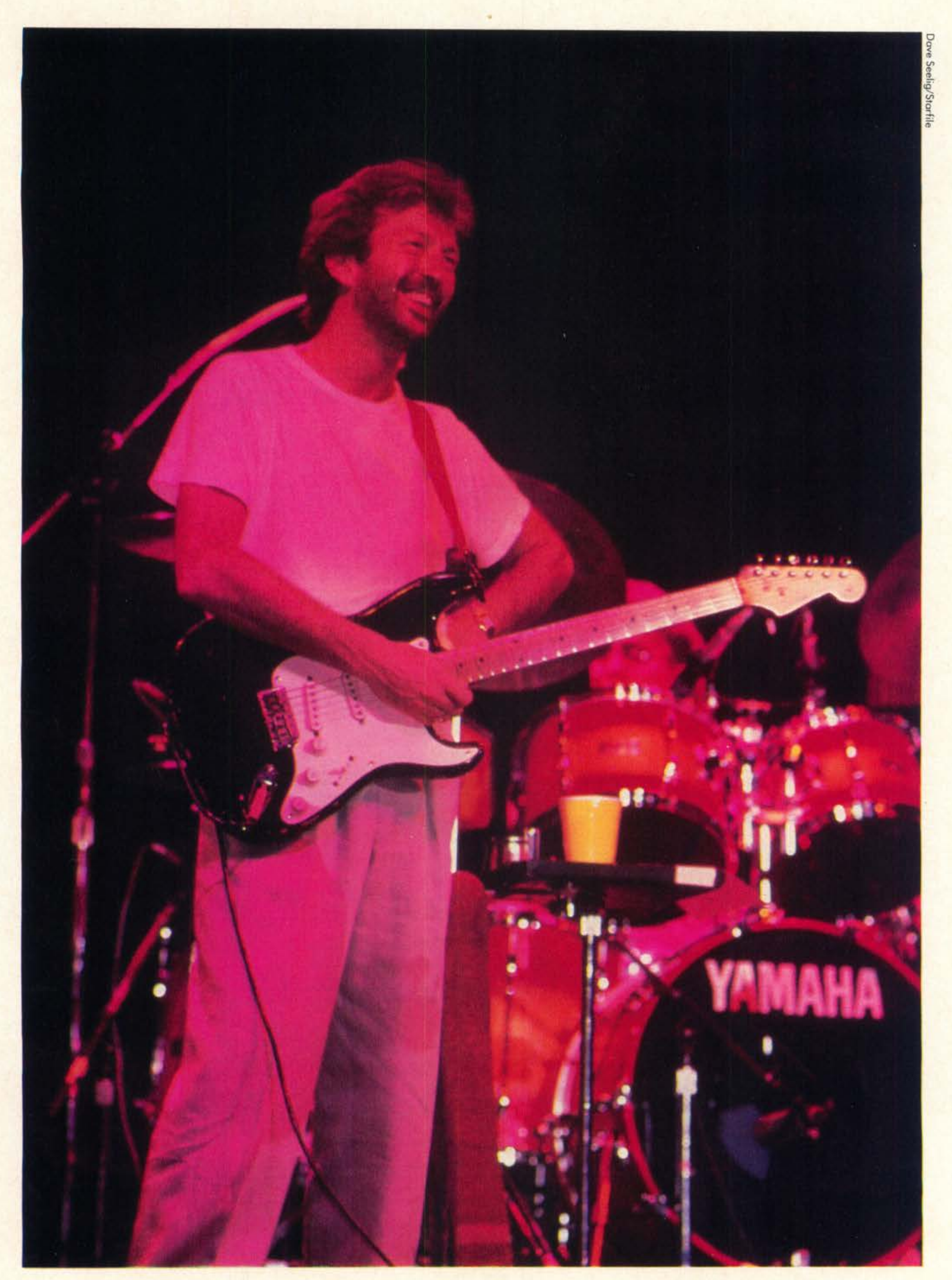
Forever Man




Dm
B♭
C
Dm
Gm
B♭
C
sl.
N.C. (Dm)
1/4
H
. . .For - ev - er Man.
(Repeat for guitar solo)
3rd Verse
How man - y times must I say I love you,. . .



B♭ C Dm B♭ C Dm
sl.
B♭ C Dm sl. B♭ C Dm Gm
sl.
B♭ C sl. Dm sl. N.C. (Dm)
*Pull string w/finger for it to "slap" back against the fingerboard.
1/4
H
sl. sl. H
Fade



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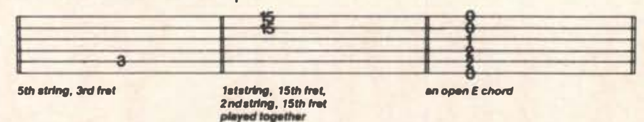
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TABLATURE EXPLANATION

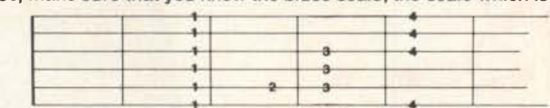
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

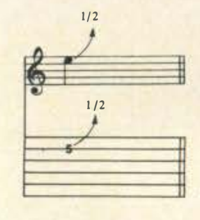


Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

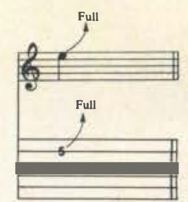
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



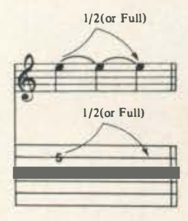
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



BEND: Strike the note and bend up ½ step (1 fret).



BEND: Strike the note and bend up a whole step (2 frets).



LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



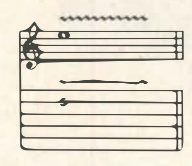
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



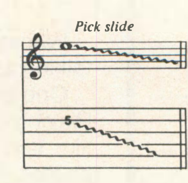
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



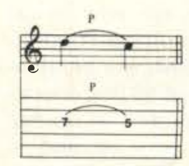
SLIDE: Same as above slide, but the 2nd note is struck.



PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull-off to note fretted by the fret hand ("T" indicates "tapped" notes).



TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



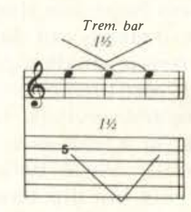
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



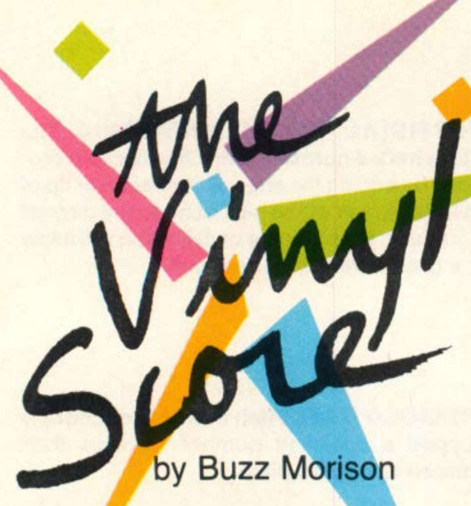
TREMOLO BAR: Pitch of a note or chord is dropped a specified number of steps then returned to original pitch.



PALM MUTE (P.M.): The note is muted by the picking hand lightly touching the string(s) just above the bridge.



MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.



PHANTOM, ROCKER & SLICK—
Phantom, Rocker & Slick
EMI America ST-17172

Performance:	Snarling
Hot Spots:	*Well Kept Secret* and Earl Slick
Bottom Line:	Weak material, strong guitar

We have here the rhythm section from the Stray Cats—drummer Slim Jim Phantom and bassist Lee Rocker—and all-star journeyman guitarist Earl Slick (Bowie, John Waite) teaming on an album of menacing neorockabilly rock. The lyrics of the ten cuts deal with the seamier side of life (there are at least two murders) but the sharpest weapon is wielded by guitarist Slick. Finally given a chance to have some control, Slick wastes no time in whipping it out and carving some tough, grinding solos. Unfortunately, what could have been a great merging of sensibilities is weakened by marginal material and the thoroughly average voice of Rocker. The murder mystery, *Well Kept Secret*, is the best song and Slick winds up his hottest licks for the occasion. One of the classic flick-of-the-wrist torquers, Slick has the ability to completely take over with his playing, as on *Men Without Shame* and the blues *Time on My Hands*, despite the dingy settings. It's nice to hear a respected axeman like Slick get his chance in the limelight, but he's going to have to find brighter surroundings before anyone will really notice.

INNOCENCE IS NO EXCUSE—Saxon
Capitol ST-12420

Performance:	Emphatic
Hot Spots:	*Rockin' Again* and *Broken Heroes*
Bottom Line:	Workman-like outing from average metal band

Biff Byford and the Saxon crew are back (from where?) and they're letting us know with **Innocence Is No Excuse**, an album built to fit an imminent tour. The record is full of riff-based anthems with shout-along choruses like "Everybody up," "Shout it out" and Rockin' again," and no doubt this aging crew will work crowds into a froth with those bic-flicking sentiments. Not that the dual guitar hijinks of Graham Oliver and Paul Quinn can't get a crowd frothy. On **Innocence** both seem in form, despite our not knowing who's soloing when. Their stringbending antics, blues-tinged and melody conscious, perk up several of Biff's more dinosaurian tunes. The disc's opener, *Rockin' Again*, is a memorable slow cruncher with a nice spiraling solo that offers hope, but the album soon settles into a steady but routine groove. *Broken Heroes* is a midtempo tune with a sincere anti-war theme, and the band's finale, *Give It Everything You've Got* does just that in a high-gear, rumbling style. Biff shouts "We're back!" on *Back on the Streets*, but this **Excuse** won't get them very far.

SIX SILVER STRINGS—B. B. King
MCA-5616

Performance:	Classy
Hot Spots:	*Into the Night* and *My Lucille*
Bottom Line:	Short but sweet 50th album from blues great

B. B. King has reached the point in his career, at sixty years of age, where nothing comes easy but everything is sweet. This "king" of the blues has received so many awards and glorious reviews that his publicity reads more like a Nobel Prize nomination than a biography of a Mississippi blues guitarist. King still lives his life on the road, playing close to 300 concerts a year, and, of course, he still makes smooth, glossy blues albums. **Six Silver Strings** is his 50th album in 35 years, and while no classic or revelation, it is testament to a bluesman who loves to play. On **Strings** his sound has been updated for the umpteenth time with handclaps, keyboards and "contemporary arrangements," but cutting through it all is his velvet growl and the piercing notes from his guitar Lucille. Three songs come from his soundtrack for the film ***Into the Night*** and on them King sings and plays his best. There are a couple of mildly corny ballads and some charged-up horn swingers, and while the album comes up a bit short in length and substance, one can hardly complain any time one gets a chance to hear some new B. B. King.

"LIVE AFTER DEATH"—Iron Maiden
Capitol 12441

Performance:	Relentless
Hot Spots:	*2 Minutes to Midnight*, *The Number of the Beast* and *22, Acacia Avenue*
Bottom Line:	Harrowing headbanging for in-home hysteria

In the tradition of the evening news, which brings terror and war into your living room, Iron Maiden has unleashed a double-live set that brings their searing brand of musical violence and lyrical mayhem into your bedroom and pounding head. **Live After Death** is a full-bore assault captured in July of '85 that checks in with nearly 100 minutes of double guitar fury that never lets up and is guaranteed to lop a few heads off on its way. The only thing missing is your own blow-up Eddie and accompanying light show. The album is a fairly complete history of a band that has become the model for true metallic mania, offering everything from *Running Free* to *Powerslave*. As always, the fuel that powers Maiden comes from bassist Steve Harris, whose throbbing, winding lines explode aggressively. And guitarists Adrian Smith and Dave Murray never relax, always backing each other's sprawling solos with crushing rhythm riffs, and teaming for intricate melody leads that are amazingly exact and assured. These guys preach what they practice, and that is pure, driven metal forged into one powerful noise.

ASYLUM—Kiss
Mercury 826 099-1 M-1

Performance:	Manic and scratchy
Hot Spots:	*Tears Are Falling* and *Secretly Cruel*
Bottom Line:	Unmemorable

Just when you thought Kiss was going to reclaim their hold on the masses, they entered this **Asylum**, an album of raspy, uninteresting, routine hard rock that proves they still love themselves more than we love them. Original Kissers Paul Stanley and Gene Simmons took on producing chores this time and have piled on vocal choruses so thick it's annoying. A song like *Who Wants to Be Lonely* becomes just plain ugly when masked with the scratch of a hundred voices. New guitarist Bruce Kulick tries hard to be one of the boys, his power chords leading the charge, and along with Eric Carr's drums, putting some meat on these thin songs, but in the end he just doesn't have much to work with and is left to shove in short, contrived, trick-bag solos. He does manage a nice melodic turn on *Tears Are Falling*, a Stanley song that's the best tune by far. Overall, though, the manic screech and blatantly cliched songs are too much. Where's the beef? Well, there's the usual cheesecake in the lyrics but the blasting roar of the Kiss of yore seems sadly missing her .

THE LAST COMMAND—W.A.S.P.
Capitol ST-12435

Performance:	Ball-crushing
Hot Spots:	*Wild Child* and *Fistful of Diamonds*
Bottom Line:	A giant step musically

Tippy Gore and the PMRC notwithstanding, Blackie Lawless and W.A.S.P. are at



MIDLINE

BLUE OYSTER CULT—Blue Oyster Cult Columbia PC 31063

The idea of a band having a cult following is one critics love to bandy about when writing of popular bands that never achieved commercial success. Normally a band builds a following through records, touring and hard work, but Blue Oyster Cult took a different tack—they formed the cult and let their followers come later. In the early Seventies, the five men of the Cult changed their name from Soft White Underbelly and released their first album of blues-based, hook-laden hard (metal?) rock. Led by guitarist Donald Roeser, better known as Buck Dharma, the Cult spread their message of implied doom and satiric, sinister mystery through a well conceived plan of hilariously mimed evil and heavily layered guitar playing. **Blue Oyster Cult**, their 1972 debut, is an album of thick, chugging rock with minor key themes and buried lyrics that compounded the songs' mystery. It, along with several later albums, including **Secret Treaties**, the album that gained them real success, are now available at midline prices.

Many set the Cult on a heavy metal shelf with Black Sabbath. But Blue Oyster Cult had something on all the Sabbaths and Purples—they didn't take themselves seriously. The band's sculpted aura, with the inverted question mark and cross symbol and songs that tickled Satanism with obvious cynicism, joined with wild live shows that climaxed with all five Cultists wailing on guitar to create a band and hype that was as much parody as passion. **Blue Oyster Cult**, with songs like *She's As Beautiful As a Foot* and *Cities on Flame with Rock and Roll*, combined remnants of psychedelia with boogie jive and comedic drama, launching a band uniquely unfashionable but cleverly affecting. As the band aged, hitting big in 1976 with *(Don't Fear) The Reaper*, they started taking themselves seriously. They became big business in arenas and stadiums, and the humorous edges gave way under the pressure to climb. But in those early Seventies, the Cult was one rock band you could laugh with and love.

it again, with saw blades spinning and spittle flying. Without a hint of surrender in their thunder, the four ghouls of W.A.S.P. start their second album with a sweaty ode about a "naked heat machine" and don't let up with their acid-tongued rantings until the final chord of *Sex Drive*. What makes their second metallic manners guide superior to their debut is the polish producer Spencer Proffer has given the band's sound and the fact that W.A.S.P. has had a year to practice. The sound is stronger and sharper, and churning rhythms like those on *Blind in Texas* kick in and cook. W.A.S.P. sounds like a band on **Command**, not just a marketing conglom, and they show that they have the potential to achieve as much notoriety for their pulsing sound as their blood-letting posture. Holmes and Piper's guitar solos are crisper, though still predictable, and Lawless's voice seems to have gone up a notch in coarseness. There's plenty for moms and senators to complain about on **Command**, but most notable is that some songs are worth listening to this time.

POWER WINDOWS—Rush
Mercury 826 098-1 M-1

Performance: Big and sophisticated
Hot Spots: *Middletown Dreams*
Bottom Line: Impressive but no fun

Do these guys ever have any fun? From the sounds of **Power Windows**, the three Canadians of Rush are serious adults, concerned with worldly themes and the utmost in technical sophistication. The three play like the rock virtuosos they have become, filling **Windows** with classy, intricate stuff, as meticulous and precise as it is boring. After listening to half of the highly structured compositions here, you'll find yourself screaming at the speakers, "RELAX! HAVE SOME FUN!" The album is so full of guitar fills, bass flops and percussive ricochets that you'll think you're listening to the power Police. That is until Geddy Lee's familiar quaver comes in. Not that one note of **Power Windows** is anything less than stunning—the album is, at the least, a technical marvel and a shimmering, insistent statement. But it's so stiff. Once, I'd like to hear Geddy scream "Let's party!" Alex Lifeson is his usual adept self, contributing myriad harmonic plucks, rattling frags and chiming chords. His short but substantive solos are chameleonic, fitting the topics well and peaking on *Middletown Dreams* and *Emotion Detector*. But he's well absorbed by **Power Windows** power precision, too.

NIGHT OF THE CRIME—Icon
Capitol ST-12385

Performance: Up and down
Hot Spots: *Raise the Hammer* and *Frozen Tears*
Bottom Line: Hard rock with a new angle

Icon is looking to crack the hard rock hierarchy and on their second album, **Night of the Crime**, they've used variations on standard themes to try to shine through. The band, led by singer Stephen Clifford and guitarists Dan Wexler and John Aquilino, has realized that melody is as important as posture, so they've hired themselves a songwriter. Bob Halligan Jr. (who's penned a couple of hits for Judas Priest) wrote six of the ten songs, cuts heavy on melody, melodrama and intelligent lyrics. Combined with Icon's twin guitar power, his songs achieve an admirable 50% hit ratio. The album doesn't kick in till side two and the crashing *Raise the Hammer*, with its blistering twin lead, followed by the slower *Frozen Tears*, which boasts the finest pained guitar outing. Wexler is a Roland guitar synth proponent and he uses it well on *Out for Blood* and the stomping *Hungry for Love*. The blend of charged chords and acoustic colors also is refreshing.



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Bill Church, Sammy Hagar

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On the Case

By Joe Pichkur

Steinberger XP-2 Bass
List Price $995



Since revolutionizing the electric bass market in 1981 with the creation of the world's first headless bass, Ned Steinberger has outdone himself once again with the introduction of the "Pro Series" XP-2 bass. The product of a joint manufacturing venture with Zen-On Music Corp., of Tokyo, the instrument sports a list price of only half an original Steinberger, making it very affordable to the general public.

The XP-2 features a bolt-on neck made of Steinberger Blend™ composite material and is manufactured at the Steinberger plant in Newburgh, NY. The completed neck, with synthetic phenolic fingerboard and 24 jumbo frets, is then shipped to Japan for the completion of the instrument. The Japanese manufactured wood body is designed slightly longer and more v-shaped than the original American bass, in order to accommodate the bolt-on neck joint. The new shape is aesthetically pleasing, comfortable, and, with a nineteenth fret neck joint, provides plenty of access to the higher frets. The rock maple body is exquisitely finished in gloss black and is very similar in appearance to the composite neck.

The instrument features the famous Steinberger Double Ball Tuning System, manufactured in Japan for the Pro Series. In test, I found the tuning system to look and feel exactly like the American made unit on the more expensive XL-2 bass. At the heart of the instrument is a newly designed pickup system from EMG Inc., created especially for Steinberger. In contrast to the original Steinberger bass, the pickups used in the Pro Series are high impedance and fully passive, requiring no batteries whatsoever. The control configuration on the Pro Series is the same as the original with two volumes and a master tone control.

In general the XP-2 is an impeccably made instrument that is a sheer pleasure to play, both in a standing and seated position. Of particular note is a new hinged leg rest which folds out from the side of the instrument for seated playing. The composite neck with its high resonant frequency eliminates any "dead spots" commonly found on wood necked basses, while the wood body imparts to the instrument a warmer and more mellow sound (particularly in the mid-range) than found on a completely synthetic bass. All these factors together with a moderate price earn the Steinberger XP-2 bass a top rating of 5.

American Modular Instruments MDS-1B Guitar
List price $1100 w/case



After three years of research and development, American Modular Instruments has created the MDS-1 (Modular Design System), the world's first patented modular pickup guitar. Unlike conventional guitars the MDS-1 uses pickups that are factory installed in high impact plastic modules that load into the guitar from the back. This system allows the musician to change pickups in less time than it would take to change guitars.

Structurally, the MDS-1 is a double cutaway guitar with bolt-on neck construction and is available in one, two or three pickup models. Standard equipment includes Gotoh tuning pegs, Kahler Tremolo and choice of ebony, rosewood or maple fingerboards. The instrument comes equipped with one set of empty pickup modules and additional loaded and empty modules are available from AMI dealers.

Our sample was a MDS-1B two pickup model with rosewood fingerboard. Position markers were present only on the edge of the fingerboard, giving the neck a very striking appearance. The 22 large frets were all seated and dressed exceptionally well. The instrument played just fine and the slight fingerboard radius made bending strings easy and buzz free. The neck shape, however, felt a little "boxy" and I would have preferred it more rounded. Structurally, my main criticism was with the neck endblock, or section of the body to which the neck is attached. Unlike the squared off endblock on Fender instruments, the AMI guitar has a larger, rounded endblock, claiming it to be "comfort contoured." I found it to be just the opposite, with the increased body mass under the neck hindering playing in the upper positions. In addition, I found the finish on the body to have too many flaws for a guitar in this price range.

Electrically, the modular system is a real treat. I was pleasantly surprised with the ease at which the modules were changed. Gentle thumb pressure on the top of the module is all that it takes to remove the unit from the guitar. In test, I was able to change a full set of humbuckers with two single coil pickups and create an entirely different sounding instrument in just a matter of seconds. In addition, the single coil modules are available with the pickup mounted diagonally, centered or offset to one side of the modules. The offset module has the extra flexibility of being rotated 180 degrees to re-position the pickup. Only modules containing DiMarzio pickups were available at the time of this review. However, I have been informed that modules with other pickups will soon be available. Empty modules are available to players desiring to install their own pickups.

Even with the above criticisms the AMI MDS-1 guitar is an extremely innovative concept in guitar design. It rates a 4.

Thanks to Focus II Guitar Centers.

PLUGGING IN by Bob Rose

Mesa boogie Mark IIC with Reverb and Equalizer List Price $1000



I have always been afraid of Boogie amps. This is because of the many combinations of volume and master volume and lead controls. Every time I look at the front of a Boogie I get a headache. But I thought it was time to try one out, especially since they sound so hot.

The Boogie that I tried is the Mark IIC, which is a 60 Watt amp. It had Graphic EQ as well as a Reverb. These are both options that don't automatically come with the amp. The amp had the following controls: master volume, lead master volume, regular volume, treble, bass, middle and lead drive. In addition, all of the dials except one pulled out for added colorings or more intense sound. For instance, the lead master volume only works when the lead drive control is pulled out into the pull lead position. On the back of this amplifier there is a presence control, a reverb dial and an effects send and return jack (I like this feature a lot; it allows effects to sound much better than when plugged in series with your instrument).

If you've ever read one of my amp reviews before, you know that I insist on an amp having a good clean sound as well as a good overdrive sound. This amp is great in both departments. The clean sounds were great. It has many of them. I got a bunch of nice warm jazz type sounds as well as some punchy rhythm stuff. I also got a rather spectacular country sound as big as a house when I did some fingerpicking with only the back pickup on. This was very enlightening, since I had thought of Boogies only as loud, rock 'n' roll amps.

In the lead department you won't be disappointed either. You can probably have any kind of overdrive your bleeding ears could want. Since I love the warm sustained type lead that Larry Carlton uses I always look for this. Needless to say, I found it. By adding more lead and more treble boost with midrange you can get some great sounding stuff. Adding a graphic equalizer to all of these parameters lets you get some sounds that you really own.

My original fear of all the volume controls and pull switches disappeared as soon as I got into using this amp. In fact, I really started to enjoy the possibilities they opened up. I feel the Mark IIC is an amp that will make any contemporary guitarist very happy, and I rate it five out of five.

Thanks to Manny's for providing off the shelf equipment.

Tascam Porta One Mini Studio List Price $595



Tascam seems to be the company that leads the league in producing recording machines for every conceivable situation. They have everything from the Ministudio up through a sophisticated sixteen track format that is quite impressive. They even have a new "Porta Studio" that is eight track reel to reel with the tape machine and mixer housed in one unit.

The new Ministudio is Tascam's entry into the recording notebook or idea machine category. This is not the tape machine that you will be making your album on, but it is the machine that you will be writing your tunes on and trying out your arranging ideas. Since the unit is so small you can do this wherever you may be.

The Ministudio has a cassette tape recorder (four track) and a mixer built into one unit. It weighs less than eight pounds, and is smaller than a looseleaf notebook. The cassette runs at a speed of 1⅞" per second which means that when you are not using it for four track recording you can use it for playing back regular cassettes (this is an extremely handy feature that you don't have on the larger four track cassette recorders).

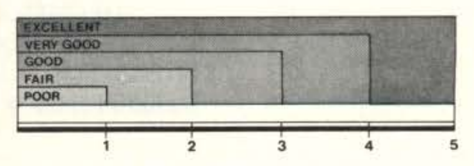
The Ministudio has four input jacks; it has a fader (volume control) for each channel, a master fader, trim controls, High and Low EQ, Pan controls (for playing tracks left or right or in between), cue level controls (control the playback level when you are overdubbing), recording busses (choice of which track you will record on) and many other controls.

The Ministudio has a pitch control which allows you to adjust your recording to an out of tune instrument. This control has a detented middle position and a lot of leeway on either side for adjusting the pitch. There is a DBX switch that can be in or out. Quite frankly, I don't understand why you would not want to use noise reduction with this format. There is also a zero return switch so you don't have to be searching for the beginning of your song all the time. You can also purchase a footswitch for hands-free punch in and punch out. I feel this is a must for a one person operation.

With the Porta One you can record, bounce and mix tracks together. This means you can record three separate tracks and then bounce a mix of them to the fourth open track, thereby freeing the other three tracks for new information. If you get good at recording more than one thing live on the same track, you can really build your song using many different ideas. A word of caution . . . if you do a lot of bouncing, the sound will ultimately suffer. On the other hand, since this is a recording notebook, you may be concerned with trying ideas, not sound quality.

The Tascam Porta One Ministudio is just what the doctor ordered for a songwriter arranger who wants a quick easy way to lay down ideas. It is easy to operate (comes with a manual and demo tape that takes you through all the operations necessary). It is very portable (including soft controls that don't break off). It is also an inexpensive way for a person interested in engineering to get his or her feet wet in the field of multitrack recording. I rate the Ministudio a resounding five out of five.

RATED WITHIN THEIR OWN PRICE RANGE.





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AMADEUS SOUNDTRACK •
LEONARD BERNSTEIN • WEST SIDE STORY
DIRE STRAITS • BROTHERS IN ARMS
NEVILLE FARRINGER • RHAPSODY IN BLUE
HEART • HEART
GRACE JONES • SLAVE TO THE RHYTHM
PARIS ORCHESTRA • REQUIUM BY MOZART
SCRITTI POLITTI • CUPID AND PSYCHE 85
BARBRA STREISAND • THE BROADWAY ALBUM
STRYPER • SOLDIERS UNDER COMMAND

—Steve Vai

BIG COUNTRY • STEELTOWN
BIG DADDY • MEANWHILE BACK IN THE STATES
KATE BUSH • HOUNDS OF LOVE
CRUZADOS • CRUZADOS
DANNY & DUSTY • LOST WEEKEND
TALKING HEADS • LITTLE CREATURES
JOHN HIATT • WARMING UP TO THE ICE AGE
HOOTERS • NERVOUS NIGHT
SISTERS OF MERCY • FIRST, LAST AND ALWAYS
SUZANNE VEGA • SUZANNE VEGA

—Bruce Pollock

BRYAN ADAMS • RECKLESS
DIRE STRAITS • BROTHERS IN ARMS
THE FIRM • THE FIRM
HEART • HEART
WHITNEY HOUSTON • WHITNEY HOUSTON
HOWARD JONES • DREAM INTO ACTION
MARILLION • MISPLACED CHILDHOOD
MR. MISTER • WELCOME TO THE REAL WORLD
SURVIVOR • VITAL SIGNS
THE SYSTEM • PLEASURE SEEKERS

—Marie A. Cruz

BIG AUDIO DYNAMITE • THIS IS BIG AUDIO DYNAMITE
JOHN FOGERTY • CENTERFIELD
NINA HAGEN • NINA HAGEN IN ECSTACY
NILS LOFGREN • FLIP
NICK LOWE • ROSE OF ENGLAND
ALISON MOYET • ALF
LOU REED • NEW SENSATIONS
SLADE • ROUGES GALLERY
STYLE COUNCIL • INTERNATIONALISTS
TALKING HEADS • LITTLE CREATURES

—Frank Morano

BILLY BURNETTE • TRY ME
ROSANNE CASH • RHYTHM AND ROMANCE
JOHN HIATT • WARMING UP TO THE ICE AGE
HUSKER DU • FLIP YOUR WIG
THE REPLACEMENTS • TIM
NILE RODGERS • B MOVIE MATINEE
PETE TOWNSHEND • WHITE CITY
STEVIE RAY VAUGHAN • SOUL TO SOUL
TOM WAITS • RAIN DOGS
NEIL YOUNG • OLD WAYS

—Buzz Morison

ARTISTS AGAINST APARTHEID • SUN CITY
ALLAN HOLDSWORTH • METAL FATIGUE
STANLEY JORDAN • MAGIC TOUCH
WYNTON MARSALIS • BLACK CODES FROM THE UNDERGROUND
TODD RUNDGREN • ACAPELLA
STING • DREAM OF THE BLUE TURTLES
VARIOUS ARTISTS • ATLANTIC R&B BOXED SET, 1947-1974
STEVIE RAY VAUGHAN • SOUL TO SOUL
JOHNNY WINTER • GUITAR SLINGER
STEVIE WONDER • IN SQUARE CIRCLE

—Andy Aledort

ALCATRAZZ • DISTURBING THE PEACE
CRUZADOS • CRUZADOS
KEVIN EUBANKS • OPENING NIGHT
FIRST LIGHT • HOW THE LAND LIES
JOHN HIATT • WARMING UP TO THE ICE AGE
HOOTERS • NERVOUS NIGHT
WYNTON MARSALIS • BLACK CODES FROM THE UNDERGROUND
LINDA THOMPSON • ONE CLEAR MOMENT
PETE TOWNSHEND • WHITE CITY
VARIOUS ARTISTS • TELEVISION'S GREATEST HITS

—John Stix

YNGWIE MALMSTEEN • RISING FORCE
ALCATRAZZ • DISTURBING THE PEACE
ALLAN HOLDSWORTH • METAL FATIGUE
BRYAN ADAMS • RECKLESS
DOKKEN • TOOTH AND NAIL
PHIL COLLINS • NO JACKET REQUIRED
MICHAEL SCHENKER • ROCK WILL NEVER DIE
GARY MOORE & PHIL LYNOTT • OUT IN THE FIELDS
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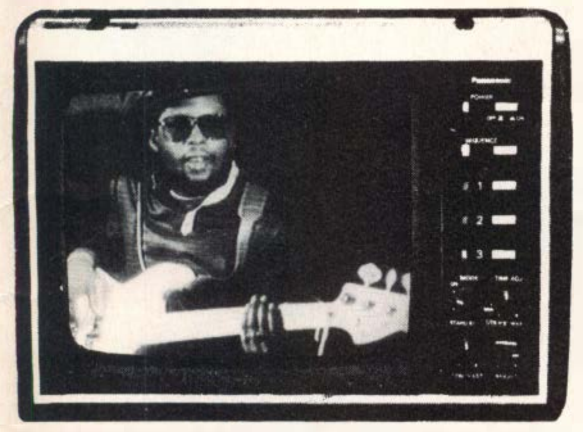
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